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THE SPENCER COLLECTION OF
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FRANCO-FLEMISH PAINTING
MADONNA AND THE CHILD
IN A BOOK OF HOURS OF THE LATE FIFTEENTH CENTURY

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The SPENCER COLLECTION *of*
ILLUSTRATED BOOKS



NEW YORK
1928

REVISED EDITION



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THE SPENCER COLLECTION

BY HENRY W. KENT

Secretary, Metropolitan Museum of Art

THE Spencer Collection of illustrated books in fine bindings is a tribute to William Augustus Spencer, the son of Lorillard Spencer, of New York City, and his wife, Sarah Johnson Griswold of Lyme, Conn. He was a grandson of Captain William Augustus Spencer of the United States Navy, and great-grandson of Judge Ambrose Spencer of the Supreme Court of the State of New York.

Mr. Spencer was born in New York City, and was educated in Europe, partly in Geneva. He made his home in Paris, frequently visiting the United States. He began book collecting as a diversion, many years ago, making a specialty of modern French bindings and illustrated books.

On his last visit to New York he inspected the Central Building of The New York Public Library, not then entirely finished. He was greatly interested, and declared his intention of leaving his books to the Library. Mr. Spencer perished in the sinking of the "Titanic," April 15, 1912.

The books collected by him and bequeathed to the Library were with few exceptions the work of the nineteenth century. The authors, the publishers, the printers, the engravers, and the bookbinders are all representative of what is modern in their several spheres. Taken together, they present material for a study of bookmaking in France during a period, which, though short when compared with its whole history, has been long enough to be full of vital and lasting results.

The story of the Book, with all of its chapters on printing, illustration, binding, publishing, and collecting, is one in which the French people have had a larger and more important share than any other; indeed, they may be said to have made the fields of book collecting and binding their own.

Fine bookbinding more than anything else depends upon patronage for its existence. Its history is inseparably linked with the social history of the countries where it is practised. The covers of the books of French binders reflect in their polished sides as vividly as literature does in its pages the story of society in France. Johan-

nis Guigard in his "Nouvel Armorial du Bibliophile" (Paris, 1890), says: "The love of books has always been the special domain of the kings of France; all have formed collections of considerable merit for their times." We have to-day the evidence of the aristocratic taste of a long line of kings, emperors, and princes, beginning with Louis XII and Anne of Brittany, in the bindings from the princely libraries of Louis XII, covered with decoration in the fashion of the architectural ornament of his time — diapers and stripes of repeated forms interspersed with coats-of-arms; of Francis I, with their strong feeling for the bindings done in Italy, but with the king's crowned shield or cypher; of Henry II, reflecting the Italian influence also, but with French innovations; of Francis II, with a series of cyphers and fleurs-de-lis; of Charles IX, Henry III, Henry IV, Louis XIII, down to the last Emperor, in all, we may trace the history of book-collecting in its wisdom and its vagaries.

That the love of books and their suitable care were not kingly prerogatives alone, we learn from the recital of the long list of distinguished collectors whose names add lustre to the chapter. Jean Grolier, Viscount d'Aguisy (1479-1565), Treasurer-General of the Duchy of Milan, friend of Francis I, and his ambassador to Pope Clement VII, Treasurer-General of France, friend of Aldus, most lavish patron and promoter of the art of collecting and of binding books, heads the list. To him is accorded the first place among all the names in the history of bibliophilism, and to him, more than to any other one person, we owe not only the dignified position that book collecting occupies among the gentler arts, but also the most important, fundamental style in the decoration of book covers. A worthy successor to Grolier was the celebrated historian of his times, Jacques Auguste de Thou, or Thuanus, as he is more often called, a statesman of repute and a distinguished character. Coming upon the scene at a time when bookbinding was in the golden age of its development, he played an important part — how important, the volumes of his library show — if not as the originator of a new

style of decoration, as some writers would have us think, certainly as a lavish and discriminating patron.

The importance of the lay-collector in the book arts is amply illustrated by these two men, but there were many others of their time each distinguished in his way. There was, for instance, Jean Baptiste Colbert, the statesman, and minister of finance, under Louis XIV, an encourager of commerce and the industries, and the founder of the Academy of Inscriptions. Nor may we fail to mention Mazarin, the Italian and French cardinal and statesman, and the founder of one of the great libraries of the world, which bears his name.

The lives of such men as these, "standard-bearers of culture in the citizen-army," covered the period of the French Renaissance, and, as Sidney Lee says, in his "French Renaissance in England," "help to indicate the alluring versatility of the culture" of the period.

To what extent the patronage of kings, princes, and the great ones of the earth is responsible for styles in binding would require nice discrimination to determine, because into such a discussion must enter the consideration of the interdependence of the arts, great and small; the subtle influence of the grand styles of the different periods; the question of tools and of materials; the economic and commercial conditions affecting the uses of leathers, papers, gold; and a knowledge of the associations of binders, or guilds, with their laws, masters, and apprentices. The guilds cannot be overlooked, not only because of their immediate influence, but also because of their later effects upon styles. Last, but by no means least, we should be obliged to consider the influence of the individual binder, with his taste and inventive faculty.

The first of the bindings made in France, like the products of the other arts, show the signs of forms transplanted from Italy, but with certain changes in design and in handling of materials strongly tinged with the individuality of the race, and of the royal and noble patrons. The unsurpassed books bound for Grolier in Italy by unknown workmen, like the first fruits of Gutenberg's press, although the genesis of them all, are among the most perfect examples of the art of book-ornamentation ever produced. In their strongly designed and painted interlacing bands, and gold-tooled arabesques of graceful lines and fleurons, may be found the reflection of the absorbing interest felt by Venice for the decoration of the East,—

especially for the painted manuscripts and lacquered covers of the Persians, introduced by Aldus, the Printer,—together with the technique of the goldsmith's art of her own Renaissance. Thereafter, little influence from the outside seems to have affected the binders of France, except, when, the Revolution having laid its ban on all symbols or tools suggestive of the past, they turned to England for help from Roger Payne (the only great binder that country ever produced), and when, later, in our own day, they once more adopted a style of English manufacture.

The effects of the other arts upon binding design are not difficult to unravel. To the early binders of the printed book typography gave of its ornament which it in turn had received from the illuminations on the manuscripts and from the lovely rolls and stamps of their pig-skin covers. We see in successive periods the influence of architecture, of iron-work, of lace-work, of the Chinese porcelains and stuffs, of Boule's inlays in wood, brass, ivory and lacquer, his designs for his cabinet-work, of many things, monumental, grave, and dignified, or, again, flippant and even silly.

During the whole of the period from Louis XII down to the beginning of the nineteenth century, leather was the material chiefly used for the bindings of printed books, with ornamentations in gold stamped on with many little tools or rolls brought to a heat, or with small pieces of varicolored leather, inlaid to form the pattern with the gold. Other materials had been used before and our binders could not have been entirely ignorant of them,—like the ivory covers of the Romans, the enameled metal covers of the Byzantines, the jeweled gold and silver covers of the Italians, the lacquered paper of the Persians, as well as the stamped pig-skin and vellum of the Middle Ages and the painted leather of the Italians.

So early as 1401, the binders of books were granted a charter by Charles VI to form a guild, which continued in active operation until 1791, although the gilders and forwarders separated, the gilders to form an association of their own in 1686. And even after the disruption of guilds, the encouragement to the art of binding was continued by the State after 1798, through what have been called "Assises industrielles" or Expositions. Napoleon himself issued the order for the second exhibition in 1801.

The first important name in the list of French bookbinders is that of the Eves,—

Nicolas, who was binder to Henry III; Clovis, binder to Henry IV and Louis XIII; and Robert, son and successor of the latter. These men appeared upon the scene when the style of binding had already assumed racial characteristics in its natural development from the bindings of Italy introduced by Grolier, those adopted from manuscripts, and the early books of the first French printers. Their names are associated with the intricate and graceful branches of foliage, spirals, and flowers, evolved quite naturally from the curved lines and graceful fleurons of the earlier styles, which were interspersed on the field in the spaces between the interwoven curved and straight lines of the bands which now extended across the cover forming irregular shaped panels. Such designs are called "fanfare." Many of the most beautiful bindings of this kind are said to have come from their hands, just as the duplicating of the design of the front on the back cover and the harmonious designing of the back of the cover are ascribed to them.

Another name of importance, belonging to the latter half of Louis XIII's reign, is that of Le Gascon, a binder about whom almost nothing is known. To him are ascribed bindings with designs based upon the earlier forms, but executed with tools having dotted outlines, thus producing an effect that seems to show that their originator was strongly influenced by the laces of the day—and it was the day of wonderful laces. The finest bindings of this kind are those in which the field—the spaces between the bands—is filled quite solidly with filmy patterns, leaving the fillets themselves as if in relief. It is the custom of writers on this subject to call Le Gascon the greatest of binders.

A large family bearing the name of Padeloup became famous through the admirable work of Antoine Michel of the name, who lived during the first half of the eighteenth century, and who, with the Derômes, may be said to represent the best of the art of binding in the reign of Louis XIV. In Padeloup's bindings appear a new set of tools, quite different in character from those which preceded them. A new arrangement of the ornament, of the division of the space to be decorated, a freer use of leathers and colors, and, perhaps, most noticeable of all, an entire departure from the older forms of bands and fleurons characterize his work. It is customary to recite at this point a story of the appearance of a volume of Daphnis and Chloë by

Longus, published in 1718, having on its covers a diaper formed of a mosaic of small pieces of varicolored leather, which marked an epoch in bookbinding. These diaper patterns in mosaic were favorites of Padeloup and his followers, many of them recalling the delightful volumes bound for Margaret of Valois in which the tooled branches of leaves divide the cover into panels, which have in their centers the daisy and lily emblems of this princess.

If Le Gascon may be called the finest of binders, Padeloup may be safely characterized as the most individual. He was an innovator, and he is distinguished for his departure from the conventional. Many bright-colored bindings ascribed to him, some bearing his name, with large conventionalized flowers, leaves, and other ornaments suggestive of the study of Chinese porcelain and stuffs, were as far as possible from what had preceded, and furnish the excuse for much of what has been done in the nineteenth century.

While adhering to the older styles in the main, Jacques Antoine Derôme, most distinguished of a long line of binders of this name, by his perfection of workmanship, his adaptation of the lace-like patterns of the previous century, made heavier and stiffer, and by his application of his ornament as a border to his covers, takes rank among the most important in the history of the art.

Many other names exist, some attached to the bindings which their bearers executed, but by far the greater number without such identification. Among them are Badier, Bradel, Boyer, Dubuisson, Duseuil, Le Monnier, Piqué, and Ruette, all following the styles of the times in which they lived.

In the reign of Louis XVI, prettiness was the key-note of the binder's art, exaggeratedly charming and graceful sometimes, in the hands of the best men, working in the traditions of Padeloup and Derôme, but like all of the arts of the period, rapidly declining from the beginning furnished by Padeloup's art. Inlays of lace, miniatures, colored paper, and tinsel covered the little almanacs and frippery diaries. In a period of decadence, these volumes, like the frivolities of the last years of the tottering monarchy, came to an abrupt end.

With the nineteenth century came the rise and fall of styles in quick succession, following daintily in the footsteps of the more serious realities of political events. The styles of the Empire, the Restoration,

the Second Empire, and the Republic crowded close upon one another. Napoleon's adoption of the classical style of decoration in his architecture and decorations, was followed by all of the arts and crafts, bookbinding among them, and the borders of frets, palmettes, garlands, trophies, and other Pompeian things, as translated by the architects, Percier and Fontaine, found their way, in the hands of the Bozérien brothers and their followers, to the covers of books. This was done, however, after a timid dallying with the graceful dots and floral sprays of the one really great English binder, Roger Payne, whose designs proved then, as ever since, tempting, but baffling of reproduction. Most of the bindings of the period are characterized by their straight-grained moroccos and their thin and careless tooling when compared with the work of Derôme and of the following decade.

Under the Restoration, Thouvenin, Purgold, and Simier were the most important binders. With heavier tools, more solid gilding, bastard fleurons, the wheel and heavy stamps, they produced original combinations of some merit, in which the predominating motives were adapted to the cover spaces with ingenuity. The culmination of their style expressed itself in architectural forms, Gothic traceries and rose windows, "*à la cathédrale*," a sympathetic expression of the Romantic literature of the time.

There came, about 1830, a reversion to type, in the hands of the most impeccable of binders. Trautz-Bauzonnet, and the tools of the Eves, Le Gascon, Padeloup, and Derôme once more found their way to the covers of books with a splendor of the most accomplished tooling, in the richest gold, the most sumptuous leathers and doublures (the insides of the covers) which have ever been seen. It was what Marius Michel has called it, a period of "archæological zeal." It was a period also of a new kind of collector-patron, of the societies which were now formed to print books, and to collect them. There sprang up a furore for collecting, for binding, and especially, for the bindings of Trautz, prices of which soared to fantastic figures, a furore which assumed such proportions that it has been characterized by the name of "Trautzology."

It was but natural that an episode like this should come to an end. The younger men, from 1870 to 1885, under the influence of the new art, "*art nouveau*," which had its inception in England, began their

struggle against the "archæological," raising the standard of individualism—the expression of themselves and of the subject of their books. Now for the first time was heard the plea for the characterization of the book in the design of its cover.

We have said that fine bindings depend upon patronage for their existence. With the fall of the Empire, patronage in its old sense died, but a new kind arose with the formation in 1874 of an association of collectors calling themselves "*Les amis des livres*," who determined to produce books in which authors, artists, printers, and binders were to collaborate in obtaining harmonious results.

Publishers, also, like Conquet, C. Lévy, P. Dauze, A. Ferroud, Romagnol, and others, were quick to follow in the new development, associating with them the best artists and illustrators of the day, like Félix Bracquemond, Adolphe Lalauze, M. Leloir, A. Lepère, and many others.

With the movement, the binders were intimately associated, and very important factors they were. Entirely new relations between the contributors to the production of the book came into existence. The binder from being a workman, became a person, an "artist"; he began to write books; to exhibit in salons of his own; and, generally, was one to be reckoned with. The whole period is distinguished by his ambition to surpass and to obtain recognition. Men trained in the rendering of the archæological styles, past-masters in the art of gilding, like those whose works are in the Spencer Collection, Gruel, Canape, Capé, Chambole, Cuzin, Lortic, Mercier, and Marius Michel, broke away gradually but surely from the traditions, to make and execute their own designs. The desire for harmony between the cover and the book extended even to materials and methods of workmanship, as for instance—an extreme one—in the "*Aurora Australis*" of the Spencer Collection, for which the wood of a packing case which contained provisions for the British Antarctic expedition of 1907, is used.

Mosaics, in the richest of leathers, crushed and plain, cover the sides, backs, and doublures of these books, while the richest of silks, satins, and other stuffs are often added to give greater luxuriance. New methods for the treatment of the leather, unheard of before, are adopted, such as modeled leather to produce the effect of sculpture in relief; chiseled leather, to produce the effect of etching; and material other than leather, such as porcelains, metals, and enamels.

Many of the designs made under the influence of these new conditions are varied and striking, having no suggestion of anything which had gone before, with the possible exception of some of Padeloup's most extreme mosaics in the Chinese style. They range through the conventionalized renderings of motives, the partly conventionalized to the naturalistic, and they embrace all forms of ornament, animal, vegetable, and human. The influence of the Japanese method of ornamentation, for which a craze had been worked up, and the influence of the picture-poster, are strongly felt.

Perhaps the most striking thing about these modern bindings is the large size of the lines with which the design is constructed, especially when compared with the delicacy of line of the older forms of decoration. This is due to the bigness of the design itself,—large wreaths of flowers and leaves, large birds, or butterflies, large pictures covering the whole of the boards, and not to any lack of skill in the rendering of this part of the binder's art. Skill was never more in evidence, it had never been called upon to such an extent, and technical difficulties hardly seem to exist except to be played with. Largeness is the keynote to the whole movement.

Of the individual binders, Marius Michel may be said to be the dominating spirit, the most original and important name today. While master of the older styles, there is no method of the new styles that he does not essay with an individuality which may easily be distinguished from those of his competitors. Although thought so revolutionary at first, his designs have come to be accepted as the best examples of the

search for a new style. In the twenty-five books collected by Mr. Spencer, the range of Michel's work in mosaics is well shown, especially his fondness for partly conventionalized flower motives. Illustrations of five of his bindings are given herewith.

In the twenty-nine examples of Émile Mercier's work collected by Mr. Spencer may be seen the perfection of gilding by this "impeccable" master of that art, one who has never advanced so far afield from the traditions as Michel, but whose designs are always characterized by elegance and taste. One of the illustrations herewith shows his binding for Gautier's "*Jean et Jeannette*."

Léon Gruel, while not so strongly individual in his designs as Michel, is yet as versatile in his methods of expressing them. His chiseled bindings, like the "*Imitation of Christ*" here shown, are good examples of his work.

To be convinced of the consummate workmanship of the French binders, to see the extent of their manual dexterity, one has but to examine the gilding and the inlaying of these men, and of Lortic and Joly. Theirs is the skill of the goldsmith and the enameler. Whether or not the art of their designs is as great as that of the older binders, it is idle to discuss at this time. Decorative art is good if it serves its purpose well, is appropriate, and is well done. It is certain, however, that the best of the work of the present-day binders, like that shown in the Spencer Collection, will take its place in the history of book-binding, together with the work of the Eves, Le Gascon, the Padeloups, and the Derômes.

EXPLANATION OF ABBREVIATIONS USED

- Baudrier.** Baudrier, Henri L.
Bibliographie lyonnaise... Lyon, Paris, 1895-1921. v. 1-12. 8°.
- Bernard.** Bernard, Auguste J.
Geofroy Tory: painter and engraver: first royal printer: reformer of orthography and typography under François I. An account of his life and works, by Auguste Bernard, tr. by George B. Ives. [Cambridge, Mass.,] 1909. f°.
- Bibliographica.**
Bibliographica. [Papers on books, their history and art.] London, 1895-97. v. 1-3. 4°.
- BMC** British Museum.
Catalogue of books printed in the xvth century now in the British Museum. London, 1908-24. v. 1-5. f°.
- Bohatta.** Bohatta, Hanns.
Bibliographie der livres d'heures (horae B. M. V.), officia, hortuli animae, coronae B. M. V., rosaria und cursus B. M. V. des xv. und xvi. Jahrhunderts. Wien, 1909. 8°.
- Brunet.** Brunet, Jacques C.
Manuel du libraire et de l'amateur de livres... Paris, 1860-65. 6 v. in 12. 5. ed. 8°.
— Supplément. Paris, 1878-80. 2 v. 8°.
- Campbell.** Campbell, Marinus F. A. G.
Annales de la typographie néerlandaise au xve siècle... La Haye, 1874. 8°.
— Supplément 1-4. La Haye, 1878-90. 8°.
- Choulant.** Choulant, Johann L.
Graphische Incunabeln für Naturgeschichte und Medicin... Leipzig, 1858. München, 1924. 4°.
- Claudin.** Claudin, Anatole.
Histoire de l'imprimerie en France au xve et au xvie siècle... Paris, 1900-14. 4 v. f°.
- Cohen-De Ricci.** Cohen, Henry.
...Guide de l'amateur de livres à graver du xviii^e siècle. 6^e édition revue, corrigée et considérablement augmentée par Seymour de Ricci. Paris, 1912. 2 v. in 1. 8°.
- Colvin.** Colvin, Sir Sidney.
Early engraving & engravers in England (1545-1695)... London, 1905. f°.
- Copinger.** See Hain-Copinger.
- Darlow and Moule.** The British and Foreign Bible Society.
Historical catalogue of the printed editions of Holy Scripture... Compiled by T. H. Darlow and H. F. Moule... London, 1903-11. 2 v. in 4. 8°.
- Dodgson.** Dodgson, Campbell.
Catalogue of early German and Flemish woodcuts preserved in the Department of Prints and Drawings in the British Museum. London, 1903-11. 2 v. 8°.
- Dutuit Collection.** Dutuit, Eugène, and A. Dutuit.
La collection Dutuit, livres et manuscrits. [Edited by E. Rahir.] Paris, 1899. f°.
- Dyson Perrins.** Perrins, Charles W. Dyson.
Italian book-illustrations and early printing. A catalogue of early Italian books in the library of C. W. Dyson Perrins [by Alfred W. Pollard]. London, 1914. 4°.
- Essling.** Massena, Victor, prince d'Essling, duc de Rivoli.
...Études sur l'art de la gravure sur bois à Venise. Les livres à figures vénitiens de la fin du xve siècle et du commencement du xvie... Florence, Paris, 1907-14. 3 parts in 5 v. f°.
— ...Les missels imprimés à Venise de 1481 à 1600... Paris, 1894-96. f°.
- Fairfax Murray.** Murray, Charles Fairfax.
Catalogue of a collection of early French books in the library of C. Fairfax Murray. Compiled by Hugh Wm. Davies. London, 1910. 2 v. 4°.
— Catalogue of a collection of early German books in the library of C. Fairfax Murray. Compiled by Hugh Wm. Davies. London, 1913. 2 v. 4°.
- Fletcher.** Fletcher, William Y.
English bookbindings in the British Museum... London, 1895. f°.
- GW**
Gesamtkatalog der Wiegendrucke... Leipzig, 1925-26. v. 1-2. 4°.
- Haeghen.** See Van der Haeghen.
- Hain.** Hain, Ludwig F. T.
Repertorium bibliographicum... Stuttgart et Tübingen, 1826-38. 4 v. 8°.
- HC Hain-Copinger.** Copinger, Walter Arthur.
Supplement to Hain's Repertorium bibliographicum. London, 1895-1902. 2 v. in 3. 8°.
- Hain.** See also Reichling.

Harris BAV. Harris, Henry.

Bibliotheca Americana Vetustissima. A description of works relating to America published between the years 1492 and 1551. New York, 1866. 4°.

— — Additions. Paris, 1872. 4°.

Hazlitt. Hazlitt, William C.

Handbook to the popular, poetical and dramatic literature of Great Britain, from the invention of printing to the Restoration. London, 1867. 8°.

Hind. Hind, Arthur M.

Catalogue of early Italian engravings and drawings preserved in the Department of Prints in the British Museum... London, 1909-10. 2 v. 4°.

Hodgkin. Hodgkin, John Eliot.

Rariora. Being notes on some of the printed books, manuscripts...etc. etc. collected...by John Eliot Hodgkin. London [1902]. 3 v. 4°.

Hübl. Huebl, Albert.

Die Inkunabeln der Bibliothek des Stiftes Schotten in Wien. Wien und Leipzig, 1904. 8°.

Klebs. Klebs, Arnold C.

Incunabula lists. I. Herbals. (In: Bibliographical Society of America. Papers. Chicago, 1917-18. v. 11, no. 3-4, p. 75-92; v. 12, no. 1-2, p. 41-53.)

Kristeller. Kristeller, Paul.

Die Strassburger Bücher-Illustration im xv. und im Anfange des xvi. Jahrhunderts. Leipzig, 1888. 8°.

— Early Florentine woodcuts. With an annotated list of Florentine illustrated books... London, 1897. 2 v. in 1. 8°.

Lacombe. Lacombe, Paul.

Livres d'heures imprimés au xve et au xvie siècle conservés dans les bibliothèques publiques de Paris... Paris, 1907. 8°.

Lepreux. Lepreux, Georges.

Gallia typographica... Paris, 1909-14. 6 v. 8°.

Lewine. Lewine, J.

Bibliography of eighteenth century art and illustrated books... London, 1898. 4°.

Lippmann. Lippmann, Friedrich.

The art of wood-engraving in Italy in the fifteenth century. London, 1888. 8°.

Macfarlane. Macfarlane, John.

Antoine Vérard... London, 1900. 4°. (Illustrated monographs issued by the Bibliographical Society. no. vii.)

McKerrow. McKerrow, Ronald B.

Printers' & publishers' devices in England & Scotland 1485-1640... London, 1913. 4°. (Illustrated monographs issued by the Bibliographical Society. no. xvi.)

Morgan. Morgan, John Pierpont.

Catalogue of manuscripts and early printed books from the libraries of William Morris, Richard Bennett, Bertram, fourth earl of Ashburnham, and other sources, now forming...portion of the library of J. Pierpont Morgan... London, 1906-07. v. 1-3, & [1 v.] f°.

The unnumbered volume describing the manuscripts was issued in 1906.

Murray. See **Fairfax Murray**.

Muther. Muther, Richard.

Die deutsche Bücherillustration der Gothik und Frührenaissance (1460-1530). München, 1884. 2 v. in 1. f°.

Nagler. Nagler, Georg K.

Neues allgemeines Künstler-Lexicon... München, 1835-52. 22 v. 12°.

Ortroy. Ortroy, Fernand van.

L'œuvre cartographique de Gérard et de Corneille de Jode... Gand, 1914. 8°. (Ghent. — Université: Faculté de philosophie et lettres. Recueil de travaux. fasc. 44.)

Panzer. Panzer, Georg W.

Annales typographici... Norimbergae, 1793-1803. 11 v. 4°.

— ...Annalen der ältern deutschen Litteratur... Nürnberg, Leipzig, 1788-1805. 2 v. 4°.

— ...Dritter Theil...von Emil Weller. Nördlingen, 1864. 4°.

Pellechet. Pellechet, Marie L. C.

...Catalogue général des incunables des bibliothèques publiques de France... Paris, 1897-1909. v. 1-3. 8°.

Perrins. See **Dyson Perrins**.

Pollard, E. I. B. Pollard, Alfred W.

Early illustrated books. London and New York, 1893. 8°.

Pollard, F. B. Pollard, Alfred W.

Fine books... London, 1912. 8°. (The connoisseur's library.)

Portalis and Béraldi. Portalis, Roger, and HENRI BÉRALDI.

Les graveurs du dix-huitième siècle... Paris, 1880-82. 3 v. 8°.

Praet. See **Van Praet**.

Proctor. Proctor, Robert G. C.

An index to the early printed books in the British Museum...with notes of those in the Bodleian Library... London, 1898-1903. 2 v. 4°.

Part I. From the invention of printing to the year MD. London, 1898. Part II. 1501-20. Section I. Germany. London, 1903.

- Reichling.** Reichling, Dietericvs.
Appendices ad Hainii Copingeri Repertorium bibliographicum. Additiones et emendationes... Monachii, 1905-10. part 1-6. 8°.
——— Indices fascicvlorvm I-VI. Monachii, 1911. 8°.
——— Supplementum... 1914. 8°.
- Renouard.** Renouard, Antoine A.
Annales de l'imprimerie des Alde, on Histoire des trois Manuce et de leurs éditions. Paris, 1834. 3. ed. 4°.
- Renouvier.** Renouvier, Jules.
Des types et des manières des maîtres graveurs pour servir à l'histoire de la gravure en Italie, en Allemagne, dans les Pays-Bas et en France. Montpellier, 1853-56. 4 v. in 1. 4°.
- Rivoli.** See Essling.
- Roses.** Roses, Max.
Christophe Plantin, imprimeur anversoï... Anvers, 1882-[83]. f°.
- Sabin.** Sabin, Joseph.
A dictionary of books relating to America, from its discovery to the present time... New York, 1868-date. v. 1-20, part 119. 8°.
- Salvá.** Salvá y Pérez, Vicente.
Catálogo de la biblioteca de Salvá, escrito por D. Pedro Salvá y Mallen... Valencia, 1872. 2 v. 4°.
- Sánchez.** Sánchez, Juan M.
Bibliografía aragonesa del siglo xvi... Madrid, 1913-14. 2 v. 4°.
- Schmidt.** Schmidt, Charles G. A.
Répertoire bibliographique strassbourgeois jusqu'e vers 1530. Strassbourg, 1893-96. 8 parts in 1 v. 4°.
- Schreiber.** Schreiber, Wilhelm L.
Manuel de l'amateur de la gravure sur bois et sur métal au 15^e siècle. Berlin, 1891-1911. 8 v. in 9. 8° and f°.
tome 5. ...Catalogue des incunables à figures imprimés en Allemagne, en Suisse, en Autriche-Hongrie et en Scandinavie. Leipzig, 1910-11. 2 parts in 1 v. 8°.
- Silvestre.** Silvestre, Louis C.
Marques typographiques... Paris, 1853-67. 8°.
- Stauffer.** Stauffer, David McN.
American engravers upon copper and steel... New York, 1907. 2 v. 8°.
- STC** Pollard, Alfred W., and G. R. REDGRAVE.
A short-title catalogue of books printed in England, Scotland, & Ireland... London, 1926. 4°.
- Stokes.** Stokes, I. N. Phelps.
The iconography of Manhattan Island... New York, 1915-28. v. 1-6. 4°.
- Thieme-Becker.** Thieme, Ulrich, and FELIX BECKER.
Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart ... Leipzig, 1907-27. v. 1-21. 4°.
- Van der Haeghen.** Vanderhaeghen, F. F. E., editor.
Bibliotheca Belgica. liv. 1-200. Gand, 1879-1924. 16°.
- Van Praet, part 1.** Praet, Joseph B. B. van.
Catalogue des livres imprimés sur vélin de la bibliothèque du roi... Paris, 1822-28. 6 v. in 5. 4°.
- Van Praet, part 2.** Praet, Joseph B. B. van.
Catalogue des livres imprimés sur vélin, qui se trouvent dans des bibliothèques tant publiques que particulières... Paris, 1824-28. 4 v. 4°.
- Voulliéme.** Voulliéme, Ernst.
Der Buchdruck Kölns bis zum Ende des fünfzehnten Jahrhunderts... Bonn, 1903. 8°. (Gesellschaft für rheinische Geschichtskunde. xxiv.)
- Walther.** Walther, Wilhelm.
Die deutsche Bibelübersetzung des Mittelalters. Braunschweig, 1889-92. 3 v. in 1. 4°.
- Weale.** South Kensington Museum, London. — National Art Library.
...Bookbindings and rubbings of bindings in the National Art Library, South Kensington Museum, by W. H. James Weale... London, 1898, 94. 2 v. 8°.
- Weale.** Weale, William H. J.
Bibliographia liturgica. Catalogus mis-salium ritus Latini ab anno M.CCCCLXXV. impressorum... Londini, 1886. 8°.
- Weller.** Weller, Emil O.
Repertorium typographicum. Die deutsche Literatur im ersten Viertel des sechzehnten Jahrhunderts. Im Anschluss an Hains Repertorium und Panzers deutsche Annalen... Nördlingen, 1864. 4°. (Panzer's Annalen. Theil 3.)
——— [I]-II. Supplement. Nördlingen, 1874-85. 2 v. 4°.
- Willems.** Willems, Alphonse.
Les Elzevier. Histoire et annales typographiques... Bruxelles, Paris, 1880. 2 v. 4°.

CATALOGUE OF THE SPENCER COLLECTION

AUTHORS

ADAM, PAUL.

Basile et Sophia. Dessins de C.-H. Dufau, gravés sur bois par G. Lemoine. Paris: P. Ollendorff, 1900. 3 p.l., 325 p., 1 l. 8°.

no. 33 of forty copies on wove paper.

Illustrations: 27 vignettes in the text and 13 plates, paged in. On the leaf preceding the half-title, mounted, the cover of the ordinary edition, printed in colors. In all, 41 illustrations.

Binding, by Stroobants, 1910, three-fourths brown crushed levant morocco. Back tooled and lettered in gilt. With marbled end papers and rough edges; gilt top. Original covers bound in.

ÆSOP.

Vita et fabulae. Basel: Jakob Wolff, ca. 1500?, 114 l. illus. f°.

Hain * 327. BMC III, 788.IB.37848. GW350. Schreiber 3023.

Gothic type; 43-44 lines.

Signatures: a-o⁸, p-q⁸.

With fables of Remigius, etc.

BMC enters this edition without date among doubtful books at the end of the list of books printed by Michael Furter of Basel. cf. III, p. 781. It is evident that the GW has more recent information as it makes the assignment (used above) without question.

Illustrations: frontispiece (possibly facsimile) "Esopvs," and 192 woodcuts in text are identified by Pollard as reversed copies of those of Johann Zainer's undated Ulm edition, with masses of black introduced where possible; and as identical with the cuts used by Pforzheim in his edition of 1501. Both the cut of Æsop and that on l. 2 are without the ornamental borders of the Knoblochzeit edition of 114 lines. Ornamental initials with black grounds.

Binding, by The Club Bindery, 1899, Léon Mailard finisher, in olive green morocco, gilt. Sides within a border of the anthemion ornament and a band, inlaid in black leather, enclosing a center panel divided by interlaced bands inlaid in black forming irregular and circular compartments each containing an ornament. Doubled with green morocco with fillets and bands and same border design as on front. With monogram of Mr. Hoe. Back inlaid, tooled and lettered. Edges gilt.

From the Hoe collection.

[AGNESE, BATTISTA.]

Portolan atlas. Written and illuminated on vellum at Venice about 1540. 20 l. 4°.

The provenance is shown on leaf 2 recto, by an illuminated coat-of-arms of Count Georg von Hohenlohe-Weikersheim, who died in 1551.

Agnese was a native of Genoa, but his cartographical activity was at Venice, where between 1536 and 1564 he made perhaps not far from a hundred Portolan atlases, of varying degrees of beauty and fullness, intended for the houses of the nobility and wealthy persons, and not for use at sea by navigators. They are more interesting for their art than for the record of geographical knowledge they contain. Nearly all these atlases are now in public libraries. They are sometimes found signed and dated, but others, like the present one, are neither signed nor dated, yet are unmistakable as to their origin. See Justin Winsor's "Baptista Agnese and American cartography in the sixteenth century," in *Proceedings of Massachusetts Historical Society*, series 2, v. 11 (1897),

p. 372-385; E. L. Stevenson, *Portolan charts* (1911), p. 45.

The 20 l. of the present well-preserved atlas were made rigid by pasting two leaves of vellum together. The first leaf is blank; l. 2 recto, has the Hohenlohe painted arms, with astronomical tables on the verso; l. 3 recto, an armillary sphere in gold; l. 3 verso and l. 4 recto, the planetary system within the circle of the zodiac; followed by double-page charts, brilliantly colored, with the coast lines generally in blue or green, and the islands either full gold, green, red, yellow, or blue. The double world-map is on l. 17 verso and l. 18 recto, showing the line of circumnavigation. America is shown also on l. 5 recto and verso. Tables of distances on l. 19 verso and l. 20 recto.

Binding of contemporary red morocco over boards, having on the sides gilt and blind fillets, a gilt center panel in grolieresque style, gilt edges, and four leather thongs with brass clasps. Countersunk in the back board cover is an intact magnetic needle set in the center of a drawn wind rose.

ALBERTI, LEONE BATTISTA.

L'Architectvre Et Art De Bien Bastir du Seigneur Leon Baptiste Albert, Gentilhomme Florentin, diuifée en dix liures, Traduicts de Latin en François, par deffunct Ian Martin, Parisien, nagueres Secretaire du Reuerendissime Cardinal de Lenoncourt. A Paris: Par Iaques Kerver... 1553. 8 p.l., 228 f. illus. f°.

Brunet I, col. 131.

Text within double ruled lines of red.

Illustrations: Woodcuts comprising 1 folded plan, portrait of the author on verso of the title-page, illustrations, plans, and diagrams in the text; Kerver's device (*Silvestre* 53) on f. 228^b; initials, head-pieces and architectural frame for the title.

Binding, contemporary, of dark brown leather, gilt. Sides within two fillets with center ornament, raised, with gold ground. Back with bands and a semis of small tools.

With this is bound: Philibert Delorme, *Novvelles inventions pour bien bastir*... Paris, 1561.

ALCIATI, ANDREA.

Les Emblemes De Maistre Andre Alciat, Mis En Rime Francoyse, Et Pvis nagueres reimprime avec curieuse correction. On les vend a Paris en la maison de Chretien Wechel demeurant a lefcu de Baffe, en la rue faint Iaques, & a lenfeigne du Cheual volant, en la rue faint Iehan de Beauuays, m.d.xl. 245 p., 1 l. illus. 8°.

Brunet I, col. 147. Green, p. 22.

This version was first published at Paris in 1534 and again in 1535. In 1536 the French translation by Jean Le Fevre was first printed, being, according to the Abbé Goujet, "an imitation rather than a translation." — cf. Henry Green, *Andreae Alciati emblematum fontes quatuor*. London, 1870. (*Holbein Society*. Publications. no. 4.)

Latin text in italics beneath the cuts; French, in roman, on opposite page.

Illustrations: 113 woodcuts said to be by Jollat, a French engraver, and "from the same blocks as before." Some of these designs were adopted by printers of the time as their devices. Green gives 113 cuts

Authors, continued.

of devices and 113 emblems for the 1540 ed. He mentions, p. 19, "1540 (two)" in which case this may be a variant.

Leaf at end, with colophon and printer's device, wanting.

Binding, by Lortic, of green morocco, gilt. Sides within a line border of fillets, blind, with a floriated tool in each corner; oval center ornament. Doubled with marbled paper within border. Back tooled and lettered. Edges gilt.

With bookplate of Samuel P. Avery.

ALEXANDRE, ARSÈNE.

Les reines de l'aiguille; modistes et couturières. (Étude parisienne.) Illustrations dessinées et gravées par François Courboin. Paris: T. Belin, 1902. 2 p.l., 189 p., 1 l. 5 pl.; 76 extra pl. 8°.

no. 65 of 100 copies on Japan paper.

Illustrations: 3 vignettes, 15 head-pieces, 5 plates, and 15 tail-pieces, with proofs of all, in two states, on 74 plates; appended, plate proofs in two states of a design not used. In all, 114 illustrations.

Binding, by Gruel, of white crushed levant morocco, gilt. Sides within two frames of fillets inlaid in olive green, the inner adorned with small flowers in gilt and with semicircular indentations at the corners, containing the arms of Paris in gold and silver on a mosaic of blue and red, and small ornaments composed of thimbles, scissors, needles, and thread. Doubled with white morocco. Center panel within two fillets inlaid in olive green, and an inner frame of two fillets in gilt interlacing and entwined with delicately tooled foliage and small flowers in gilt and colors. Back tooled, lettered, and inlaid. With gilt edges and lining of green grosgrain silk. Original covers bound in.

ALKEN, HENRY THOMAS.

The national sports of Great Britain. By Henry Alken. With descriptions in English and French. London: Published by Thomas McLean, 1821. 2 p.l., 2, 2 p., 51 l. 50 col. pl. f°.

Added title-page, engraved and colored, has title: British sports... London: Published by Thomas McLean, 1820. French title on verso of title-page: Chasse et amusemens nationaux de la Grande Bretagne. One leaf of text, French on verso, accompanying each plate.

Illustrations: 50 plates and added title-page all signed either "H. Alken del." or, "Alken del." and "I. Clark sculp."; many are dated "Jan'y 1, 1820." "The design alone is by Alken." cf. Hind, *Short history of etching and engraving*, p. 237-238.

Binding, of dark green morocco, gilt. Sides within a single fillet and a border in blind. Center lozenge, squares at each corner, and side ornaments have similar borders and contain designs in fine tooling. Doubled with brown paper within a border composed of fillets and a band of conventional design tooling. Back tooled and lettered. Edges gilt.

ANDREWS, WILLIAM LORING.

Gossip about book collecting by William Loring Andrews. New York: Published by Dodd, Mead and Company, 1900. 2 v. 6 p.l., 3-97(1) p., 1 l. front., 4 pl.; viii p., 1 l., 3-101(1) p., 1 l. front., 6 pl. 8°.

Edition limited to 32 copies on Japan paper and 125 on Holland paper.

Title-pages in red and black; printed at the Gilliss Press.

Illustrations: v. 1, frontispiece showing the author's library, engraved by Sidney L. Smith; title-vignette; 3 plates (colored) of bindings, 1 leaf from a Flemish prayer book, Bierstadt process color prints. v. 2,

frontispiece, View from the Park-gate, Broadway, N. Y., with the churches of St. Paul's, Trinity and Grace, Davis, del., copperplate engraving by Sidney L. Smith; 1 leaf from an Italian manuscript, xvi century, Bierstadt process color print; title-page to Rivington's edition of André's Cow-Chase, New York, 1780, zinc plate; title-page of *Hibernian magazine*, Dublin, 1775, photogravure on copper; ... Nassau Hall, Princeton, W. Tennent, del. H. Dawkins, sculp., copperplate engraving by Sidney L. Smith; livre d'heures, xv century, Bierstadt process color print; page 378 of Caxton's *Chaucer*, 1477-1478, zinc plate.

Binding, by Chambolle-Duru, of light brown morocco, gilt. Sides within a frame consisting of a stamped border, blind, outlined by fillets, with corner ornaments within and corner and side ornaments outside the frame. Doubled with marbled paper within a border. Backs tooled and lettered. Edges untrimmed, gilt.

— The heavenly Jervusalem. A mediæval song of the joys of the chvrch triumphant, with annotations by William Loring Andrews. New York: Charles Scribner's Sons, 1908. xxvii(1), 77(1) p., 1 l. incl. front., illus. 2 pl. 8°.

"Of this book one hundred and twenty copies have been printed upon 'Arches' hand-made paper; twenty-seven copies upon imperial Japan paper and five copies on special French Japan paper."

Roman and gothic type, rubricated. Printed at the Gilliss Press.

Illustrations: frontispiece, photogravure reproduction of George Wither's "Preparation of the Psalter" London, 1619, with title: "The heavenly Jervusalem, anno 1619," signed, "Francisco Delaram. Fecit et sculpit;" plate, showing a small tablet, with verses by W. Prid, designed and engraved on copper by Sidney L. Smith, signed "S. L. S. June 1908;" title-page, designed and engraved on copper by Sidney L. Smith; plate, photogravure reproduction of a page in an "Hors avec chant noté," a manuscript of the xiv or commencement of the xv century; p. 5-6, Revelation, Chapter xxi, verses 15-24, in gothic type, rubricated; p. 11, illustration in text, the artist monk at work in his scriptorium, a copy of a wood engraving in "Le compendium historial," printed at Paris in 1528 for Galliot du Pré; p. 19, music, three different tunes to "Jerusalem my happy home," from the English Hymnal. Ornamental initial letters in blue and red.

Binding, by "The Club Bindery," 1909, of brown crushed levant morocco, gilt. Sides tooled with fillets, with a narrow inlaid band of dark blue surrounding a large center oval outlined by fillets and two inlaid bands, blue and tan, and covered with an elaborate design of tan inlay, gilt; the four corners inlaid in dark blue with decorations in tan inlay. Doubled with brown morocco with four fillets enclosing a border of small tools; sides, within two fillets, of dark blue morocco tooled with a diaper of diamond-shaped lozenges, with small tools at the intersections and larger ones within each. Back tooled and lettered. With gilt edges, marbled end papers, and lining of brown watered silk. Original covers bound in.

— Jean Grolier de Servier Viscount d'Aguisz. Some account of his life and his famous library, by William Loring Andrews. New York: The De Vinne Press, 1902. 68 p., 1 l. front., 13 pl., illus. 12°.

140 copies on hand-made paper, and 10 on Japan paper.

Preface signed by the author in mss.

Title in red and black.

Illustrations: frontispiece and 6 plates illustrating bindings; 3 plates, facsimile title-pages; 2 colored plates, arms; 1 plate, medal; 1 plate, burial place; in all 14 pl.; title-page vignette, 2 head-pieces, 2 illustrations in text.

Binding, by Chambolle-Duru, of tan crushed levant morocco, gilt, designed after the later Grolier bindings showing the pure French style. Sides within a three-line fillet and an inner two-line fillet interlacing at the

Authors, continued.

sides to form four compartments each with lined fleurons at intersections and corners. In the center, an elliptical frame of scroll work from which spring four stems with tendrils and lined leaf forms curving to the compartments. Doubled with red morocco with a narrow border of small tools and a two-line fillet, and an inner frame of two fillets, each four lines, interlacing to form four compartments containing a floreated lined design; center plain. Back tooled and lettered. With gilt edges, buff end papers with gilt ground design containing the letter G, and the illustrations: The papermaker, The printer, The illuminator, The binder; lining of brown silk. Original blue cloth covers bound in.

Bookplate of Henry William Poor.

ANNE OF BRITTANY.

Book of hours. *See* CATHOLIC CHURCH, ROMAN. Liturgy and ritual. Hours.

ARS moriendi ex varijs || scripturarū fentēcijs collecta cū figu- || ris ad refitēdū in mortis agone dya || bolice fūgestionī valēs Cuilbet chri- || ftideli vtilis ac multū neceffaria. || [Leipzig: Conrad Kachelofen, 1495?-1498?] 14 l. 2 pl., illus. 4°.

BMC III, 633.IA.12373. GW2575.

Gothic type. 33 lines.

Signatures: A^s, B^s.

There are several Latin editions of this work without place, printer or date; BM has three attributed to Conrad Kachelofen of Leipzig, without date.

Illustrations: 14 full-page woodcuts; spaces, but no initial letters. The first cut, representing a man in church confessing, has no connection with the *Ars Moriendi*, but belongs to this edition. The other cuts are said to be the same as those in the 1494 and 1496 German editions. They appear to be from the same hand and are exceptionally fine.

Binding, by Rivière and Son, of brown morocco. Sides plain. Back lettered. With edges gilt.

AUBERTEUIL, MICHEL RENÉ HILLIARD D'. *See* LE VACHER DE CHARNOIS, JEAN CHARLES.

AUCOURT DE SAINT JUST, CLAUDE GODARD, BARON D'. *See* GODARD D'AUCOURT DE SAINT JUST, CLAUDE, BARON.

AUDSLEY, GEORGE ASHDOWN, and J. L. BOWES.

Keramic art of Japan, by George Ashdown Audsley and James Lord Bowes. London: published for the subscribers by the authors, 1875. 2 v. 63 pl., illus. f°.

One of 1000 copies printed.

v. 1. Introductory essay on Japanese art, p. i-LXXI, illustrated by 13 photo-lithograph and autotype plates and numerous wood engravings printed in colors; text, p. 1-61. v. 2, 35 plates printed in gold and colors, and 15 plates in autotype, each preceded by a leaf with descriptive text.

Originally published in 7 parts. Appended, in v. 2, a list of the subscribers.

Binding, by Champs, three-fourths dark green crushed levant morocco. Back lettered; panels tooled with a vine in gilt and inlaid with flowers in red. With marbled end papers and rough edges; gilt top.

AUMALE, HENRI EUGÈNE PHILIPPE LOUIS D'ORLÉANS, DUC D'.

La bataille de Rocroy, par Henri d'Orléans, duc d'Aumale. Paris: Société des bibliophiles

françois, 1899. 3 p.l., 87 p., 3 l. 7 pl., 1 port.; 66 extra pl. 4°.

no. 3 of thirty copies on Japan paper printed for members of the society; this copy printed for M. le duc de Fitz-James. Appended, a list of the members of the society, December 30, 1899.

Illustrations: etchings by Adolphe Lalauze from original aquarelles by his son Alphonse Lalauze, consisting of a frontispiece and a portrait of the author, each in two states; title-page vignette portrait of Auguste de Thou; initial head-piece, 6 plates, and final tail-piece, in colors, and with plate proofs in one tone and in colors; following the text, an original aquarelle by Alphonse Lalauze designed for the tail-piece, but refused by the society; mounted on the leaf preceding the original cover, a manuscript note of M. Germain Bapst referring to the cancelled tail-piece; inserted following the half-title, a second original aquarelle by Lalauze; appended, 46 plate proofs in colors in various states, including 17 with remarques or notes by the artist in the margins. In all, 77 illustrations.

Binding, by Mercier, 1909, of red crushed levant morocco, gilt. Sides within fillets and an ornamental frame inlaid in blue and tooled in the manner of Derôme. Doubled with white morocco within a border of small tools. Center panel surrounded by a deep dentelle border in the style of Derôme. Back tooled, lettered, and inlaid. With gilt edges, marbled end papers, and lining of red grosgrain silk. Original covers, dated 1900, bound in.

AURORA australis. [Published at the winter quarters of the British Antarctic expedition, 1907, during the winter months of April, May, June, July, 1908. Illustrated with lithographs and etchings; by George Marston. Printed at the sign of "The Penguins;" by Joyce and Wild. Latitude 77° 32' south, longitude 166° 12' east. Antarctica, 1908.] 99 l. 10 pl. 4°.

David, T. W. E., The ascent of Mount Erebus. Nemo, Midwinter night. A messman, Trials of a messman. Putty, A pony watch. Lapsus linguae, Southward bound. M., A. F., Erebus. Shellback, An ancient manuscript. Murray, J., Life under difficulties. Mawson, D., Bathybia.

One of ninety copies printed. Title within ornamental border, with vignette in colors. At head of title: 1908-09.

Text said to have been partly printed in the south Polar regions; edited by E. H. Shackleton. Loose sheets, laced in. Plate called for in the text of "Life under difficulties," by J. Murray, omitted; said never to have been published.

Illustrations: 10 plates (3 etchings and 7 lithographs), and one lithograph in the text.

Binding: covers made from the wood of packing-cases which contained the provisions; leather back.

B., L.

La tribu indienne; ou, Édouard et Stellina. Par le citoyen L. B. [i. e., Lucien Bonaparte, prince of Canino.] Paris. An VII [1799]. 2 v. in 1. 5 pl. 12°.

One of the few copies printed on wove paper, and reputed to be the only one recorded in that state.

Illustrations: 5 plate proofs before letters (including the rare *Soif de l'or*) by Roger and Godefroy after Prud'hon, three bearing the signatures of the artist and the engraver. For a detailed account of these plates, see: Cohen, Henry. *Guide de l'amateur de livres à gravures du XVIII^e siècle*. Paris, 1886. 5. ed. 8°.

Binding, by Mercier, of red straight-grain morocco, gilt. Sides tooled with a frame in the manner of Bozérian. Doubled with pale blue watered silk within a border of the Greek key pattern. Back tooled and lettered. With edges gilt over marbled and lining of light blue watered silk.

From the library of M. Lebarbier de Tinan and of M. Montgermont. Bookplate of W. A. Spencer.

Authors, continued.

BADAUDERIES parisiennes; les rassemblements; physiologies de la rue; observées et notées par Paul Adam, Alfred Athys... et Eugène Veek. Prologue par Octave Uzanne. Gravures hors texte de Félix Vallotton. Vignettes dans le texte par François Courboin. Paris: Imprimé pour les Bibliophiles indépendants, chez H. Floury, 1896. 2 p.l., xii, 232 p. 30 pl. 8°.

no. 124 of 200 copies on hand-made Japan paper; plates on machine-made Japan paper. Edited by Octave Uzanne.

Illustrations: 126 vignettes in the text, and 30 plates. In all, 156 illustrations.

Binding, by Carayon, 1897, three-fourths dark red crushed levant morocco. Back lettered in gilt. With marbled end papers and rough edges. Original covers and outside wrapper bound in.

BAERLE, KASPER VAN.

Byde Inkomst der allerdoorluchtighste Koninginne, Maria de Medicis, t'Amsterdam. Vertaelt uit het Latijn des hoogheleerden heeren Kasper van Baerle... t'Amsterdam: By Iohan en Cornelis Blaev, 1639. 6 p.l., 76 p. 16 col'd pl. (folded), port. f°.

Illustrations: 17 engraved plates, colored and illuminated; arms, in color, on title-page; illuminated initial H; tailpiece. Many of the plates are signed with the initials, and initials and surname, of Christian Lodewijk Mojaert; plate no. 15, with a duplicate number 15 in smaller size, is signed: S. Savrij fecit. 1. Martsen de Jonge inventor. The plates include a full-page portrait of Marie de Medicis (unnumbered); 2 large folded plates, landscape, showing the entourage of the Queen, and a water scene; 9 court and allegorical scenes including one of the aged Queen as the goddess Ceres in a gilded car drawn by two lions; 5 views of towns and buildings. All extremely elaborate and colorful.

Binding, in contemporary Dutch style, of brown mottled calf, gilt. Sides within a heavy frame of fillets and triangular stamps, and a semis of heavy ornaments. Back tooled and lettered. Edges gilt.

With no. 98 stamped in red on black paper, on inside cover; no. 249, no. 212, in pencil on fly leaf. From the S. P. Avery Collection.

BAÏF, LAZARE DE.

Lazari Bayfii annotationes in l. II. De captivis, et postliminio reversis. In quibvs tractatur de re navali. Eivsdem annotationes in tractatum De auro & argêto leg. quibus, vestimentorū, & vasculorum genera explicantur Antonii Thylesii De coloribus libellus, à coloribus vestium non alienus. Parisiis, ex officina Rob. Stephani, M.D.XXXVI. Cū privilegio Senatus. 4 p.l., 168 p.; 4 l., 203(1) p., 6 l. illus. 8°.

Brunet I, col. 710-711. Bernard, p. 208.

Edited by Charles Estienne.

Three parts issued with title as above; part 1, "De re navali," (4 p.l., 168 p.) wanting; part 2, "De re vestitaria," 4 p.l., p. 11-105(1); part 3, "De vasculis," p. 107-203(1), and Index 13 p., at end.

Illustrations: [Part 2-3] 9 full-page illustrations, small cuts in the text on p. 117, 146-147; 2 large initials, S and D, on pointillé background. Cuts on p. 4, 44 and 64 signed with the Lorraine cross. As Tory died in 1533 these are credited to his workshop. They were again used in the reprinted edition of the complete work in 1549.

Binding, by Lortic frères, of dark green morocco, gilt. Sides within two frames of two-line fillets each, the inner surrounding a blind tooled border, enclosing three oblong panels, the center plain and the two outer consisting of repeated diamond-shaped stamps, blind,

of lions rampant and sections of large fleurs-de-lis, gilt, on the sides,—small tools at top and bottom of each of the two panels. Doubled with marbled paper within a border of small tools and fillets. Back tooled and lettered. Edges gilt.

With bookplate, "Ex libris Franchetti"; and bookplate of S. P. Avery.

LES BAISERS. See DORAT, CLAUDE JOSEPH.

BALZAC, HONORÉ DE.

Les contes drolatiques, colligez ez abbayes de Touraine et mis en lumière par le sieur de Balzac pour l'esbattement des Pantagruelistes et non aultres. Cinquiesme édition. Illustrée de 425 dessins par Gustave Doré. Paris: Société générale de librairie, 1855. xxxi(i), 614 p., 1 l. 8°.

First impression. One of the few copies on India paper.

Binding, by Marius Michel, 1909, of black crushed levant morocco. Sides surrounded by a three-line fillet tooled in blind, enclosing an inlaid panel of gutta percha; front panel embossed with an oak leaf scroll intertwined at the top with a ribbon lettered: Une drachme de joyeusetez; pendant from the scroll, a shield stamped with a figure from the vignette on the title-page; back panel embossed with a vine and clusters of grapes. Doubled with red morocco, gilt. Center panel plain, within a border of conventionalized oak leaves inlaid in black, and surrounded by an inlaid frame of black morocco with an inner and outer fillet in gilt. Back lettered in blind. With gilt edges, marbled end papers, and lining of black figured silk.

Bookplates of W. A. Spencer and the Bibliothèque de Paul de Saint-Victor.

— Histoire de l'empereur, racontée dans une grange par un vieux soldat. Préface de Henry Houssaye. Les eaux-fortes en couleurs gravées par Adolphe Lalauze d'après les aquarelles originales de son fils Alphonse Lalauze. Paris: H. Leclerc, 1904. 3 p.l., (i)iv-viii, 59 p., 1 l. 1 pl.; 31 extra pl. sq. 8°.

no. 76 of 100 copies on wove paper.

Illustrations: frontispiece, and 14 vignettes in the text, with one of five sets of 15 artist's proofs (no. 2), autographed by the engraver; appended, 15 impressions in black from the original plates; inserted, following the half-title, an original aquarelle by Alphonse Lalauze. In all, 46 illustrations.

Binding, by Joly fils, 1906, of green crushed levant morocco, gilt. Sides inlaid with bands of dark brown morocco forming a frame and a large diamond-shaped center panel, both outlined with fillets in gilt. Center panel tooled with a border of curved fillets and small ornaments in the angles; at the bottom, the monogram of Mr. Spencer; corners tooled with the Napoleonic eagle within a victor's wreath and small ornaments surrounded by two-line fillets. Mosaic doublure consisting of large circular compartments outlined by fillets of dark brown and gilt intersecting at right angles; the interspaces tooled with a victor's wreath on a mosaic of blue and adorned with small ornaments in gilt on a mosaic of orange. Back tooled, lettered, and inlaid. With edges gilt over marbled and lining of dark brown silk. Original covers bound in.

— ... La maison du chat-qui-pelote. Préface de Francisque Sarcey. Quarante compositions de Louis Dunki, gravées sur bois par Maurice Baud. Paris: Librairie L. Conquet, L. Carteret et Cie, Successeurs... 1899. 2 p.l., ix, 134 p., 1 l. illus. 4°.

no. 111 of 200 copies. Text and illustrations printed by A. Lahure.

Prospectus, two leaves at end.

Illustrations: 39 illustrations in the text including head- and tail-pieces.

Binding, by G. Mercier s^r de son père—1920, of blue morocco, gilt. Sides within three frames, the two

Authors, continued.

outer of three fillets each, the inner of two, with ornaments in each corner. Doubled with dark maroon grosgrain within a wide frame of the blue morocco decorated with fillets and small tools. With monogram of Mr. Spencer in center of lower margin. End leaves covered with silk. Back tooled and lettered. Edges untrimmed, gilt. Original paper covers bound in.

— Les proscrits. Dix-neuf compositions dessinées et gravées à l'eau-forte par Gaston Bussiére. Paris: A. Ferroud, 1905. 2 p.l., 80 p., 1 l. 5 pl.; 37 extra pl. sq. 4°.

no. 17 of twenty large paper copies reimposed on Japan or wove paper; this copy on wove paper. Initialed by F. Ferroud.

Illustrations: original designs, consisting of a title-page vignette, initial head-piece, 10 vignettes in the text, 5 plates, and final tail-piece, all with plate proofs in two states; inserted before the title-page, an original aquarelle by Bussiére. In all, 55 illustrations.

Binding, by Mercier, 1909, of green crushed levant morocco, gilt. Sides within three frames of three-, three-, and one-line fillets respectively, the second with small ornaments at the corners. Doubled with maroon grosgrain silk within an ornamental border of fillets and small tools; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of maroon grosgrain silk. Original covers bound in.

BALZAC, JEAN LOUIS GUEZ DE.

Les entretiens de feu Monsieur de Balzac. A Leide: Chez Jean Elsevier, 1659. 396 p., 5 l., 1 blank l. 24°.

Willems 840.

Illustrations: Title-page engraved by P. Philippe.

Binding, by Joly fils, of dark brown crushed levant morocco, gilt. Sides within fillets forming eight compartments, with gold dotted background and fine leaf design, surrounding a center ornament of the same design on a plain background. Doubled with olive green morocco within a border of small tools and fillets. Back tooled and lettered. With gilt edges and marbled end papers.

BANVILLE, THÉODORE FAULLAIN DE.

...Gringoire. Comédie en un acte en prose. Trente-deux compositions de Edmond Malassis gravées sur cuivre, en couleurs par Louis Mortier. Paris: Louis Conard, Éditeur ... 1904. ix, 116(1) p., 1 l. (incl. 2 pl.). 5 extra pl. illus. 8°.

no. 8 of 20 copies on Japan paper of an edition of 171 copies.

Illustrations: frontispiece (cover design), 2 full-page plates, 29 illustrations including head- and tail-pieces and initial vignettes; 1 plate (p. 46) at end, in four progressive prints, yellow, blue, red, each signed E. M., and the three-color flat plate marked in pencil with directions and signed by the artist: E. Malassis.

Binding, by The Club Bindery 1903, of light red crushed levant morocco, gilt. Doubled with red and white marbled paper within a border of small tools. Back tooled and lettered. With untrimmed edges, gilt. Original paper covers bound in.

With bookplate of Robert Hoe.

— Les princesses. Compositions de Georges Rochegrosse, gravées à l'eau-forte par E. Decisy. Paris: A. Ferroud, 1904. vi p., 1 l., 42 p., 2 l. 20 pl., 1 port.; 49 extra pl. 8°.

no. 23 of forty-five copies on Japan paper. Initialed by F. Ferroud.

Illustrations: frontispiece portrait of the author, title-page vignette, initial head-piece, 20 plates, and final tail-piece, all with plate proofs in two states; inserted before the half-title, an original aquarelle by Rochegrosse. In all, 73 illustrations.

Binding, by Joly fils, 1908, of black crushed levant morocco. Sides within a frame of two double fillets.

At the center an ornamental circle within a wreath, and at the corners quadrants of the same design; the intervening space divided into compartments of irregular size and shape, four filled with dots, and the remainder tooled with branches of foliage and small ornaments. Doubled with red morocco within a border of small tools. Center panel within a frame of fillets and tooled with a Grolieresque pattern; the interspaces part stippled and part plain. Back tooled and lettered. With edges gilt over marbled and lining of red silk. Original covers bound in.

BARBERIIS, PHILIPPUS DE.

[Opuscula. Rome: Joannes Philippus de Lignamine, 1481.] 82 l. incl. 29 illus. 8°.

Hain 2455. BMC iv, 131.IA.19263.

Roman type (Proctor 3961); 27 lines.

Signatures: A-B⁸, C⁶, D-K⁸, L⁴.

Second issue.

The first two tracts, the *Discordantia*, and the *Dicta Sibyllarum*, are by Barberiis; the explanation of the *Quicumque vult*, &c., by St. Thomas Aquinas; the authorship of the *Donatus Theologus* is not given.

One of three books registered as belonging to the second press of Joannes Philippus de Lignamine at Rome.

Illustrations: 12 woodcuts of sibyls, 12 of prophets, one of Christ, John Baptist, the Nativity, Plato and Proba; in all 29 woodcuts. The same blocks were used for Libica and Agrippa; those of Zachariah and Isaiah were both used for Jeremiah. Proba, on l. 32^b, is larger than the other cuts and without a border, having only a line at each side. BMC states the old cuts of the sibyls of the first issue were here replaced by twelve new ones, supplemented by additions. For opinions concerning the cuts see: Lippmann, *Wood engraving in Italy*, p. 12-13; Dyson Perrins 24; Pollard, *E.I.B.*, p. 85.

Binding, by The French Binders, 1920, of brown crushed levant morocco, blind. Sides within a border, in the Italian style of small circular ornaments, enclosed in double fillets; center panel in an arabesque design of interlaced bands with the outer bands forming irregular compartments, plain, and the interstices filled with dots. Doubled with cream paper within a narrow scroll band enclosed in double fillets. Gaufre edges. Back blind tooled and lettered.

BARBEY D'AUREVILLY, JULES AMÉDÉE.

Le chevalier Des Touches, par J. Barbey d'Aurevilly. Dessins de Julien le Blant, gravés par Champollion. Paris: Librairie des bibliophiles, 1886. 2 p.l., 239 p., 2 l. 6 pl., 1 port.; 14 extra pl. 8°.

no. 92 of 100 large paper copies on wove Holland paper.

Illustrations: frontispiece portrait of the author, and 6 plates, all with plate proofs in two states. In all, 21 illustrations.

Binding, three-fourths dark reddish-brown crushed levant morocco. Back stamped with a small ornament and lettered in gilt. With marbled end papers and rough edges. Original covers bound in.

Bookplates of W. A. Spencer, and of Ch. Bouret.

BARHAM, RICHARD HARRIS.

The Ingoldsby legends; or, Mirth and marvels, by Thomas Ingoldsby, esquire (pseud. of R. H. Barham). With illustrations by George Cruikshank, John Leech, and John Tenniel. London: Richard Bentley, 1866. 1 p.l., v-xiv, 513(1) p. front., illus. 8°.

Published collectively in 1840 after first appearing in Bentley's *Miscellany*.

Title-page in red and black.

Illustrations: frontispiece and 73 illustrations in the text, by Cruikshank, Leech, Tenniel, Du Maurier and Doyle.

Binding, by Sangorski and Sutcliffe, London, of blue morocco, gilt, inlaid with colored morocco, mother

Authors, continued.

of pearl and jewels, in designs symbolical of the legends. Front panel with a background representing the Ingoldsby entrance gates about which are shields bearing emblems, suggesting the legends, and surrounding the sunken center oval containing the "Jackdaw of Rheims" perched upon a cardinal's hat surmounting a shield bearing the crossed keys. Back panel with motive of the "Leech of Folkstone" with mirror, candlesticks and black cat in center jumping over the open book and hour glass. Front cover doublé with blue morocco, gilt, inlaid, with the "Lay of St. Dunstan" as the motive in a design suggesting the deluge of brown stout, with the magic word "Abracadabra" suspended from the tongs enclosing the broomstick. Back cover doublé with same morocco with the same pattern as front but with the "Knight and the Lady" as the motive, with candelabra, censer and bells; interlaced initials S. & S. in circle at the top. Linings of brown morocco with inlaid borders of holly. Back tooled, inlaid with emblems, and lettered. Gaufré edges with floral designs in color. End papers covered with brown silk.

BASTIDE, JEAN FRANÇOIS DE.

La petite maison. Préface d'Abel Patoux. Seize aquarelles dessinées et gravées en couleurs par Ad. Lalauze. Paris: H. Leclerc, 1905. 2 p.l., (i)vii-xiv p., 1 l., 51(1) p., 1 l. 48 extra pl. 8°.

no. 1 of 150 copies. On wove paper.

Illustrations: original cover vignette, title-page vignette, 2 head-pieces, 10 vignettes in the text, and final tail-piece, with the original aquarelles for the same, and an additional original design for a frontispiece omitted in this copy; appended, plate proofs in two states for all 16 designs. In all, 63 illustrations.

Binding, by Gruel, of blue crushed levant morocco, gilt. Sides within ornate borders of small tools, fillets inlaid in olive green, and an inner frame tooled with three-line fillets forming a diaper of diamond-shaped lozenges alternately inlaid in olive green and each stamped with a small tool. Doublé with green morocco. Center panel tooled with a repeat pattern of small flowers and enclosed by six fillets. Back tooled and lettered. With gilt edges, marbled end papers, and lining of blue grosgrain silk. Original covers bound in.

BAYARD, Histoire du gentil Seigneur de. See MAILLES, JACQUES DE, CALLED "LE LOYAL SERVITEUR."

BAZILIOLOGIA. See HOLLAND, HENRY, PUBLISHER.

BERALDI, HENRI.

Estantes et livres. 1872-1892. Paris: L. Conquet, 1892. xiii, 277 p., 1 l. 42 pl. (12 col'd.) 8°.

no. 20 of 390 copies on wove paper. Autograph presentation copy from the author to M. Chambole.

A descriptive account of the Beraldi collection of 12,000 portraits and prints, catalogues of which were issued under title "Mes estampes" (1. ed., 1884; 2. ed., 1887); and 400 illustrated books (about 1,000 volumes) in fine bindings, forming the greater part of the Paillet collection, a catalogue of which was issued by Beraldi in 1885 under title "Bibliothèque d'un bibliophile."

Illustrations: frontispiece and 41 facsimiles of bindings, consisting of 12 chromotypes by Danel, and 29 heliogravures by Dujardin; following the text, a vignette portrait of Cuzin. In all, 43 illustrations.

Binding, by Chambole-Duru, of light brown crushed levant morocco, gilt. Sides within a fillet inlaid in olive green and an inner frame of fillets of red and olive green interlacing in a Greek pattern. Inside border of two fillets enclosing three two-line fillets intersecting at the sides and corners. Back tooled, lettered, and inlaid in colors. With marbled end papers and gilt edges. Original covers bound in.

— *La reliure du XIX^e siècle.* Partie 1-4. Paris: L. Conquet, 1895-97. 4 v. 10 fac., 283 col'd pl., 8 port. on 2 pl., illus. 4°.

no. 266 of 295 copies on hand-made wove paper. Large paper copy.

Illustrations: 10 facsimiles of letters, 283 heliogravure reproductions of rare bindings, and 8 portraits of modern French binders. In all, 301 illustrations.

Binding, by Mercier, 1899-1902, of red crushed levant morocco, gilt. Sides within two frames of six- and five-line fillets respectively, and an inner frame of three-line fillets intersecting at the corners. Doublure by four different binders, viz.: v. 1, by Lortic, 1902; orange morocco within a border of small tools; three-line fillets forming a repeat pattern of rectangular compartments, each containing a rose inlaid in red and adorned with small tools; interspaces inlaid in blue and adorned with small tools on a stippled ground. v. 2, by Gruel, 1901; olive green morocco; oriental mosaic in brown and blue, with stippled and blind-tooled ornamentation. v. 3, by Mercier, 1900; blue morocco within a border of small tools; borders of fillets in gilt and inlaid in dark blue surrounding a Louis XVth frame inlaid in dark blue and adorned with fillets in gilt, small tools azuré, and sprays of small flowers inlaid in red and pink. v. 4, by Marius Michel, 1899; citron morocco within a border of small tools; large flowers, buds, and leaves inlaid in green and two shades of blue tooled in gilt and entwined with a ribbon inlaid in dark blue. Back tooled and lettered; at the bottom, the monogram of Mr. Spencer. With edges gilt over rough, marbled end papers, and linings of colored silk. Original covers bound in.

BÉRANGER, PIERRE JEAN DE.

Dernières chansons de Béranger, de 1834 à 1851, avec une préface de l'auteur. Illustrées de 14 dessins de A. de Lemud, gravés sur acier par MM. Balin, Brunet [and others]. Paris: Perrotin, 1860. 2 p.l., iii, 374 p. 14 pl., 1 port.; 14 extra pl. 8°.

At head of cover-title: *Œuvres posthumes de Béranger.*

Illustrations: frontispiece portrait of the author, and 14 plates with plate proofs before letters on India paper and mounted. In all, 29 illustrations.

Binding, by Lortic, 1898, of red crushed levant morocco, gilt. Sides tooled with three fillets. Doublé with light green morocco within four fillets; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of red grosgrain silk. Original covers bound in. Bound in at the end, the covers to parts 27-41 of Perrotin's 1847 edition of Béranger's "Œuvres complètes." Binder's title: *Béranger. Œuvres.*

— *Ma biographie, écrite par Béranger; avec un appendice et des notes.* Ornée d'un portrait en pied dessiné par Charlet, d'une photographie d'après le marbre de M. Geoffroy-Dechaume, et de huit gravures d'après d'Aubigny, Sandoz et Wattier, exécutées par Durond, Massart, Lalaisse, Nargeot et Ruhierre. Paris: Perrotin, 1860. 2 p.l., 416 p., 1 l. 7 pl., 4 port.; 10 extra pl. 8°.

At head of title: *Œuvres posthumes de Béranger.*

Illustrations: frontispiece portrait of the author, 2 other portraits, and 6 plates, each with plate proof before letters on India paper and mounted; one double plate, and one photograph, together with a second copy not retouched. In all, 21 illustrations.

Binding, by Lortic, 1898, of red crushed levant morocco, gilt. Sides tooled with three fillets. Doublé with light green morocco within four fillets; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of red grosgrain silk. Original covers bound in. Bound in at the end, the covers to



BINDING (DOUBLURE) BY MARIUS MICHEL
(LA RELIURE DU XIX SIÈCLE, BY HENRI BERALDI)



COPPERPLATE FROM
 LIBRO DEL MONTE SANTO DI DIO
 BY ANTONIO BETTINI
 PRINTED BY NICCOLO DI LORENZO
 FLORENCE, 1477

Authors, continued.

parts 42-54 of Perrotin's 1847 edition of Béranger's "Œuvres complètes." Binder's title: Béranger. Œuvres.

— Musique des chansons de Béranger; airs notés anciens et modernes. Neuvième édition, revue par Frédéric Bérat, augmentée de la musique des chansons posthumes d'airs composés par Béranger, Halévy, Gounod et Laurent de Rillé, avec deux tables, l'une alphabétique, l'autre historique, des 450 airs du recueil. Paris: Perrotin, 1865. 3 p.l., 344 p. 78 pl., 1 port.; 121 extra pl. 8°.

On leaf preceding text: Album Béranger par Grandville.

Illustrations: frontispiece portrait of the author, and a second portrait by Reynolds after A. Scheffer; facsimile of part of a letter from the author to Grandville; 78 plates by various engravers after Grandville, with plate proofs on India paper, and 41 extra plates by the same artists on India paper. In all, 200 illustrations.

Binding, by Lortic, 1898, of red crushed levant morocco, gilt. Sides tooled with three fillets. Doubled with light green morocco within four fillets; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of red grosgrain silk. Original covers, dated 1866, bound in. Binder's title: Béranger. Œuvres.

— Œuvres complètes de P.-J. de Béranger. Nouvelle édition revue par l'auteur. Illustrée de cinquante-deux belles gravures sur acier entièrement inédites, d'après les dessins de MM. Charlet, A. de Lemud [etc. Édition augmentée de dix chansons nouvelles et du facsimile d'une lettre de Béranger.] Paris: Perrotin, 1847. 2 v. 1 fac., 52 pl.; 62 extra pl. 8°.

Originally published in 56 parts; covers to issues 1-26 bound in at the end; those to issues 27-56 bound in at the end of the copies of Perrotin's 1860 edition of "Ma biographie," and the "Dernières chansons" belonging to the Spencer collection.

Illustrations: facsimile letter from the author to the publisher, together with a second impression of the same; frontispiece portraits of the author by Sandoz; that to v. 1 engraved by Pannier, that to v. 2 engraved by Massart; engraved title-page to v. 2, with plate proof in two states; and 52 plates, each with plate proof before letters on India paper and mounted; the plate facing p. 358 in v. 1, and that facing p. 75 in v. 2, and the proof before letters to the plate facing p. 57 in v. 2, repeated. In all, 114 illustrations.

Binding, by Lortic, 1898, of red crushed levant morocco, gilt. Sides tooled with three fillets. Doubled with light green morocco within four fillets; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of red grosgrain silk. Original covers bound in. Binder's title: Béranger. Œuvres.

BERGOMENSIS, JACOBUS PHILIPPUS. See FORESTI, JACOPO FILIPPO, DA BERGAMO.

BERTAUD, JEAN.

Encomivm || trium Mariarum cū earundē cultus defensione aduerfus || Lutheranos. Solenniꝝ miſſa & officio canonico, in quibꝫ omnibꝫ delideres nihil, emiffum opera & induſtria || Ioānis Bertaudi Petragorici vtriuſqꝫ iuris licentiati. Tur- || riſqꝫ albc in ducatu Engoliſmēſi, alūni: auſpiciis auguſtis || fimꝫ principis Ioannē Aurelianenſis, Gyuerienſiū domi- || nꝫ, ac Comitibꝫ du Barcq. ||

[Paris:] Venundatur Iodoco Badio, & Galeoto a pratis. || [1529.] 3 parts in 1 v. 18 f., 62 l., 82 f. illus. f°.

Brunet 1, col. 813-814. See: Lacombe 384.

Roman and gothic type; rubricated.

Signatures: a⁸, b⁴, c⁶, A⁸, e-k⁸, l⁶, a-i⁸, k⁴, l⁶.

A defence of the worship of the three Marys against the doctrine of Luther.

Illustrations: Cuts of religious subjects, comprising 17 full-page cuts (2 repeats), 13 smaller cuts (including 2 of arms and one of the three Marys, each 3 times), 3 pages of music, 1 table, small inset cuts, ornamental initial letters and elaborate borders consisting of series of cuts representing saints, sybils, scenes from the life of Christ, the Virgin and various other biblical characters, woodland scenes, grotesques and conventional ornaments used in French editions of Books of Hours. These illustrations indicate a Pigouchet origin and were probably first used in various editions of the Horæ printed by Pigouchet and copied by other printers. The large cuts, excepting three (on sig. g₁, i₂, k₃), many of the border series and small border blocks were previously used, in varying order and arrangement, in "Heures a l'usage de Rouan," printed at Paris in 1508 for Simon Vostre. Many of the small border designs including the cuts representing the sacraments of the Church, scenes from the life of Christ and the signs precursing the end of the world and the Judgment are found in "...Heures a l'usage de Rome," printed by Pigouchet, 16 September 1498, and it is probable that others were used in Horæ after 1495 (which edition in N. Y. P. L. does not contain these cuts) or even in other works printed by Pigouchet, as the metal cuts of the seven deadly sins were used in Gringore's Chateau de labour, 1499. The shield of Orléans used three times has been attributed to Geoffroy Tory. cf. Bernard, p. 200-201. The printer's mark is on the title-page, also on verso of last leaf with inscription ending in "sunt."

Binding, by Koehler, of light green morocco, gilt. Sides within a frame of two triple fillets. Back tooled and lettered. With marbled end papers. Edges gilt.

Yéméniz (323)-Huth copy, with bookplate of each.

BERTOLOTI, ANTONIO.

Francesco Cenci e la sua famiglia; studi istorici di A. Bertolotti. Seconda edizione, ampliata e con nuovi documenti inediti. Firenze: Tipografia della Gazzetta d'Italia, 1879. 2 p.l., (1)4-474 p. 12°.

Binding, by Stroobants, three-fourths red crushed levant morocco, gilt. Back lettered; panels stamped with center tool. With marbled end papers and gilt top. Original covers bound in.

BETTINI, ANTONIO, bishop of Foligno.

Libro del monte santo di Dio. Florence: Niccolò di Lorenzo, 10 September, 1477. 130 l. 3 pl. f°.

Hain 1276; (Reichling iv, 116). Pellechet 900.

Roman type (Proctor 6114); 33-35 lines.

Signatures: a⁸, a¹⁰, b-i⁸, l-q⁸, r⁴.

First edition. Perhaps the earliest dated book with copper engravings printed on the page of text. This printer is notable for his attempts to use copper engravings in books. (See his 1481 edition of Dante's Divina commedia.) The text consists of three parts, the Mount of Christ, the Holy Paradise, and the Punishment of Hell.

Illustrations: 3 copper engravings; 3 large illuminated initial letters; small capitals in blue, red and black. The plates represent (1) the ascent to Paradise by the ladder of Perseverance placed in the ground of Knowledge and Humility reaching up to the triple mount Faith, Hope and Charity; (2) the glory of Paradise represented by the full length figure of Jesus Christ; (3) the punishment of Hell.

"Both the books... *Monte Sancto di Dio*, and *Divina Commedia*, 1481, issued from the press of the German

Authors, continued.

Nicolas Laurentii (Nicolo di Lorenzo della Magna or Nicolo todescho, as he variously styles himself), and as the engravings in both are technically quite alike it is natural to suppose that they come from the same hand, or at least from one workshop. They are fine-manner prints cut according to the Finiguerra tradition, and are in the same style as the *Prophets* and *Sibyls* and Otto prints, only later and distinctly weaker. Who were the craftsmen thus feebly sustaining the Finiguerra tradition remains uncertain: whether the members of his family, who, as we know from documents, carried on his workshop until 1498, or whether that Baccio Baldini of whom Vasari says so much and documents say nothing, or nothing beyond a mere problematical reference to a 'Baccio orafio' whose surname is not indicated... As to the designer of the plates, those to the *Monte Sancto* have not enough originality to suggest the hand of any known or notable artist... [descriptions of the plates follow]—A. G. Hind, *Catalogue of early Italian engravings... in the British Museum*. London, 1910, p. 81-83.

Binding of green morocco. Front panel with "Rarissimo" in center, gilt. End papers of red marbled paper.

The Holford copy; with bookplate of John Broadley, Esq. Listed in the Broadley Catalogue, 1832, p. 21, no. 367 where it is marked as sold to "Payne."

BEYLE, MARIE HENRI.

La Chartreuse de Parme par M. de Stendhal (Henri Beyle). Réimpression textuelle de l'édition originale illustrée de 32 eaux-fortes par V. Fouquier. Préface de Francisque Sarccey. Paris: Librairie L. Conquet, 1883. 2 v. 2 p.l., xxiii (1)p., 3 l., (i) xxviii-xxix, 386 p.; 2 p.l., 432 p. plates, illus. 4°.

no. 7 of an edition of 500 copies; no. 1-150 on Japan paper extra; no. 151-500 on "vélín à la cuve."

Text printed by A. Lahure; plates by C. Chardon.

Illustrations: plates in three states; v. 1: 15 plates comprising frontispiece, 13 vignettes and 1 end-piece; v. 2: 16 plates, comprising 15 vignettes, and 1 end-piece.

Binding, by Joly, fils, of tan morocco, gilt. Sides with interlaced strapwork of two bands inlaid in light red and outlined by fillets, forming four compartments by interlacings at the corners, the four sides and by joining to form a center ornament. Doubled with dark red morocco with line fillets. End leaves of brown grosgrain. Back tooled and lettered. Uncut edges, gilt. Original paper covers bound in; also: prospectus, 2 leaves at front of v. 1, with extra leaf at end with plate in 3 states and p. 303-304; at end of v. 2 "Un paquet de lettres inédites de Stendhal (Henri Beyle)," p. 1225-498 of v. 36, of La Nouvelle revue.

— Chroniques italiennes, par de Stendhal (Henri Beyle). Paris: M. Lévy frères, 1855. 349 p., 1 l. 12°.

Half-title: Oeuvres complètes de Stendhal.

On cover: Bibliothèque contemporaine. 2e série.

Binding, by Stroobants, 1911, three-quarters light blue crushed levant morocco, gilt. Back tooled and lettered. With marbled end papers and gilt top. Original covers bound in.

BEZE, THÉODORE DE.

Les Vrais Povrtraits Des Hommes Illvstres En Pieté Et Doctrine, Dv Trauail deüquels Diev s'est ferui en ces derniers temps, pour remettre ius la vraye Religion en diuers pays de la Chreftienté. Auec les Descriptions de leur vie & de leurs faits plus memorables. Plvs, Qvaranteqvatre Emblemes Chreftiens. Traduits du latin de Theodore de Beize par

Simon Goulart], [Genève:] Par Iean de Laon. M.D.LXXXI. 4 p.l., 284 p., 2 l. illus. 4°.

Illustrations: 49 portraits, 44 emblems in the text; head- and tail-pieces, borders, etc.

Binding, by Lortic, of brown morocco, gilt. Sides within fillets, with fleurons in the four corners, and an inner rolled band; with center ornament in gilt. Back tooled and lettered. Edges, gilt.

With bookplate of S. P. Avery.

BIBLE. BOHEMIAN.

Biblii Czeska w || Benatkach tiffsténa || [Venice: Petrus Lichtenstein, 5 December 1506.] 470 l. illus. f°.

Panzer VIII, 382. Darlow and Maule 2180. Essling 140. Brunet I, col. 901.

Semi-gothic type; 2 columns, 52-53 lines. Partly printed in red and black.

Signatures: [*]², a⁴, b-c¹⁰, d¹⁸, e-z¹⁰, s¹⁰, t⁸, A-T¹⁰, Aa-Ii¹⁰, Kk-Ll¹², i-iii⁶. sig. Ll₁₂, blank.

The third Bohemian Bible, being a partial revision of the ancient version, with the addition of the 4th book of Ezra; edited by John Gindzysky of Saaz, and Thomas Molek of Hradec (Königgrätz). Printed at Venice, possibly because of religious difficulties in Bohemia, at the expense of three citizens of Prague, Jan Hlawsa, Wáclaw Sowa, and Burian Lazar, for the use of the Utraquists or Calixtines. For an account of editions see William G. Malin, *Catalogue of books relating to... the Unitas Fratrum*, Philadelphia, 1881, p. 135-147.

Illustrations: 104 small colored cuts in the text, many signed with the initial L; title-page within a narrow border; verso of title-page, the shields, in black, of the three patrons of this work; 3 wide borders, each with two cuts, and the initials L. A., on sig. [*a], a⁵, and Aa³; one page divided by a narrow border into six compartments each containing a cut, on sig. a³; a large cut within a border, on sig. Aa³. The cuts, with the exception of the shields, and all the borders are colored. Initials in red and blue.

Binding, contemporary, of brown calf, blind tooled. Sides within 2 borders; with metal bosses, at corners and center, and clasps, with one leather strap wanting.

— FRENCH.

["La bible historialis ou les hystoires les escolastres." Translated from Latin into French by Guiars des Moulins, Doien de Saint Pierre d'Aire, at the end of the thirteenth century. Written on vellum in bold Gothic letters at the end of the fourteenth and beginning of the fifteenth century.] 3 v. large f°.

Described in *The Estonian review*, v. 1, no. 3 (Sept. 25, 1919), p. 102-105.

There are 45 lines to a full column, two columns to a page, with catchwords, and rubrics in red. The writing in the volumes is, comparatively, uneven.

In these three large volumes there are 197 miniatures, 202 large ornamental initials, and hundreds of smaller letters in gold and colors. Many pages have half or whole borders of floreate scrolls, natural flowers and fruits, interspersed with figures of animals, grotesques, etc. The first page of the first volume has on the lower margin of the border two coats-of-arms (azure a chief or six bezants argent), repeated on other borders with a motto "Et puis hola." The armorial bearings are those of Aymar de Poitiers, father of Jean de Poitiers, Duc de Valentinois, and grandfather of the famous Diane de Poitiers, mistress of Henry II. The motto belonged to Jean le Meingre, the last of the Boucicauts, of whom Aymar de Poitiers was nephew and legatee. The manuscripts of Marshal de Boucicaut were among the inheritance of Aymar de Poitiers, and eventually passed to Diane de Poitiers (died 1566), who housed them in the Château d'Anet, where they remained till 1724, when the library was sold at auction. Diane was a contemporary of Jean Grolier and one of the most famous female biblio-

Authors, continued.

philes of all time. In more recent years the manuscript, divided into its present three volumes and rebound, was in the English libraries of Thomas Brooke, F.S.A., of Armitage Bridge, and Rev. Ingham Brooke, of Barford Rectory, Warwick (1908).

The miniatures in the text are mostly squares, measuring $3\frac{1}{2} \times 3$ in., on a checkered ground of various colors; some on grounds of heavy burnished gold. They represent at least two types of the illuminator's art and show different artists were engaged on the work during the years required to complete it. Several extra-large miniatures, measuring about eight inches, are at the beginnings of Psalms, Jeremiah, Zechariah, Maccabees, Matthew, etc. Other books begin with miniatures in groups of compartments. A large naive miniature, introducing the Epistles, represents St. Paul in a pulpit distributing his epistles to representatives of the churches. These miniatures are remarkable in design and execution. A feature is the typical Jewish physiognomy in many of the paintings.

Binding of full brown morocco, doublures of vellum, and inside gilt-line borders, gilt edges, nineteenth century, by F. Bedford.

— GERMAN. 1487.

[Biblia Germanica. Augsburg: Johann Schönsperger, 25 May 1487.] v. 2. illus. f°.

Hain *3139. Walthar 11. Darlow and Moule 4148. Panzer, *Annalen der ältern deutschen Litteratur*, I, 236. Hübl 98. Schreiber 3463.

German type (Proctor 1765); 2 columns, 48 lines.

Signatures: [a-z⁸, A-Z⁸, aa-cc⁸, dd¹⁰]=402 leaves. Sig. [a₁] and [dd₁₀], blank, wanting.

The eleventh German Bible; based upon the Bible printed by Koberger at Nuremberg in 1483. v. 1 in N. Y. P. L.

Illustrations: Colored woodcuts, illuminated initial and scroll; initials in two sizes. The cut on f. 796^b is signed Hb, a monogram identified by Nagler as Hans Bämblcr, who he thinks superintended the cutting. cf. Nagler, *Die Monogrammisten*, III, 203-204. The cuts are copies of those used in the Koberger, Nuremberg 1483, and in the Quintelle Low German Bibles, Köln 1480? which are thought to be merely reproductions of paintings in churches and monasteries, not original illustrations. For an account of these cuts see Pollard, *E.I.B.*, p. 56.

Binding, modern.

— OLD TESTAMENT. PROPHETS [AND] ACTA SANCTORUM (LATIN).

[Composite manuscript, consisting of what was probably the second part of a Latin Bible in several volumes, containing the Prophets from Nahum to Malachi, followed by a collection of lives of the Saints. Written and illuminated at the monastery of Weingarten in Suabia, at the beginning of the thirteenth century.] 146 l. f°.

Its very interesting provenance was discovered by Dr. Hanns Swarzenski of Frankfurt a.M., during a special study of it made in 1928, and confirmed by Professor Adolf Goldschmidt of Berlin. The manuscript shows relationship to an unusual Missal of the Abbé Berthold (A. D. 1200-1232), formerly in Lord Leicester's collection, now in the Pierpont Morgan Library, produced at the monastery of Weingarten, in Suabia, South Germany. At this monastery there was a very considerable artistic activity at the end of the twelfth and beginning of the thirteenth century. The manuscript was formerly in Lord Vernon's library and has his bookplate.

The writing is red and black, two columns to a page, 24 lines to a column. The codex begins on p. 1, verso, with a prologue of St. Jerome to the prophecy of Nahum, and continues with prologues and texts through the prophecy of Malachi, ending on l. 50 recto. On l. 50 verso, in a later hand, are lectures of St. Barbara, followed again in the older

hand from l. 51 to 143 verso, with the text of the lives of the Saints, continued in a much later hand from l. 144 recto to 146 verso, with St. John and St. Agnes. On the inner lining of the last cover there is an index to the Acta Sanctorum written in 1544 "per E. F." (unidentified). There are numerous holes and breaks in the vellum leaves, which at an early date were filled out or restored by an unusual embroidery of colored silks and patterns.

There are 34 illuminated initials, at the beginning of each prologue and each prophecy, as well as at the beginning of each of the lives of Saints, ten of which have idealized figures of the Prophets, of Christ, and of St. Jerome. These miniatures have an individuality and originality all their own. The Weingarten illuminators abandoned almost completely the technique of design by pen, using a *gouache* method, and the miniatures are striking in the richness of their colors. In the section devoted to the Saints there are dozens of large red initials, three to five lines deep, some plain, others ornate.

Binding made in Germany in the early sixteenth century, of oak boards covered with brown oxhide, panelled sides formed by borders of small stamps representing King David, Saints, chariots and horses, warriors in combats, etc., with one remaining of two original long leather straps, having a conventionalized animal head for a clasp.

— OLD TESTAMENT. PSALTER (LATIN).

[Latin Psalter, written on vellum late in the twelfth century, the calendar added later on the original front leaves, after A. D. 1235, for use in South Germany.] 152 l. small 4°.

The manuscript may have been written for the private use of a lady named Katherine. In August, 1544, as shown by an inscription on l. 2, the volume was given by Magdalena of Hessburg to Gaspar Bruschi (1518-1559), poet-laureate and historian in the Palatinate. Another inscription on l. 7 recto shows it then belonged to the Carthusian monastery at Buxheim, Bavaria. The text is the Gallican Psalter, but the "Venite" is the Roman liturgical version. On l. 152 recto there is a German prayer written in the Rhenish dialect of the fourteenth century, with a pen drawing of the Veronica head. The calendar has a large number of Augsburg and Bavarian saints, but as their feasts, etc., are not marked, the Psalter's production for private use is believed to be evident.

Illuminated by an artist of the Rhine School; six full-page illuminations with burnished gold backgrounds, nine large initials, and 171 smaller initials, in burnished gold or silver, and colors; also hundreds of small capitals in red or blue. "The illuminations are obviously influenced by stained glass work in their strong black lead lines."

German leather binding of the fifteenth century, blind stamps of roses, carnations, stags, and birds, with end guards and two brass clasps.

— [De la Twyere Psalter. Written in the north of England, probably Yorkshire, for the family of De la Twyere, about A. D. 1320.] 267 l., the first blank. small f°.

See *Illustrations from one hundred manuscripts in the library of Henry Yates Thompson*, series 4 (1914), p. 23.

The Psalter ends on l. 230 verso; followed by selections from Isaiah, Deuteronomy, etc., by the Te Deum, Magnificat, Pater Noster, Apostles Creed, Seven Penitential Psalms, Kyrieleyson, prayers, etc. From the appearance of the names of Saint Hylda of Whitby and Saint Everilda of York among the invocations of Virgins it is judged that the manuscript was probably of Yorkshire origin, and Weale, who described it for Thompson, seemed to prove that it had belonged to the Hospital of Saint Sepulchre at Preston, in Holderness, which was founded by the De la Twyere family. On the recto of l. 13, September page of the Calendar, there is recorded in blue the obit of William de la Twyere, patron of the Hospital, and there are obits of other members of the family entered in September, October, and November. The manuscript has on the recto of the first illuminated leaf this inscription: "The Ladi Middeltons

Authors, continued.

gift to me. T. Fairfax," and it has also a Fairfax bookplate. Lady Middleton was of Stockeld and she gave the book to Lord Fairfax, the organizer of the "New Model Army" and victor of Naseby, in the seventeenth century. It was probably lot 126 in the sale of the Fairfax Library from Leeds Castle, Kent, at Christie's, January, 1831; was no. 441 of the sale, March 12, 1847, of the collection of John Wilks, M. P., of Sudbury, when it was bought by Rodd, the London bookseller. Later in the Library of the Earl of Ashburnham and bought, May, 1897, by Henry Yates Thompson.

At the beginning there are 13 pages of miniatures, with four Bible pictures to each page, alternately on a ground of blue or pink diaper or of gold, full of spirit and expression, though naive in treatment. Most of the pages throughout have historiated initials of large or small size, with faces or grotesques.

Binding of the seventeenth century, full red morocco, gilt tooling.

— [The so-called Wingfield Horae. Two distinct manuscripts bound together, the first consisting of a calendar and Latin prayers; the second, a Latin Psalter. Both written about the middle of the fifteenth century, on vellum.] 106, 133 l. f°.

Illustrations from one hundred manuscripts in the library of Henry Yates Thompson, series 4 (1914), p. 45; Some records of the Wingfield family, edited by J. M. Wingfield (1925), p. 248-250; Heraldic badges, by A. C. Fox-Davies (1907), plate 11. Bought by Thompson from Quaritch in 1894, and has his bookplate and the bookplate of George Folliott, a previous owner. The original provenance was discovered from internal evidence in four miniatures of the Psalter, showing emblems of the Stafford family, consisting of the Stafford knot, a spokeless cart-nathe (wheel hub), a swan with a ducal coronet and chain, an antelope with a ducal coronet and chain, etc., on l. 38, 47, 68, and 79. "The date of the ms. goes best with Humphrey [7th baron, and 6th Earl of Stafford, created Duke of Buckingham in 1444]. But the provenance is made quite certain by a prayer contained therein where it is besought 'ut avertas iram tuam a me famula tua Anna,' which, with another similar passage, shows that the book was written for the use of a lady named 'Anna.' Now Humphrey Stafford's wife was Lady Anne Neville, tenth daughter of Ralph, the first Earl of Westmoreland. The book then belonged to the Duchess of Buckingham." It is supposed the book descended from her to her grandson, Henry Stafford, second Duke of Buckingham, who married Catherine Woodville, a sister of Queen Elizabeth, consort of Edward IV, and that when the second Duke was beheaded in 1483, the book remained with her, and continued in her possession during her two later marriages, the last being to Sir Richard Wingfield, K. G., whose grandson was "Mr. Richard Wingfield," from which the misnomer "Wingfield Horae" has had its recent origin, on account of the name on the binding.

The first manuscript of prayers is somewhat damaged by close-cut margins, erasures, and miniatures affected by water. It is a coarse, though effective, English production. Its art and writing are inferior to the Psalter, illuminated under French or, it may be, Flemish influence. Leaves 130-133 (Kyrie eleyson) in the second part are in a different writing. There are 45 miniatures in the entire volume; the first part having 23 full-page ones with a variety of grotesques and flourishes in their borders, and 17 large initial letters, etc., with miniatures; the second part has 5 full-page miniatures and borders. Throughout the volume there are hundreds of decorated capital letters heightened with burnished gold.

Binding of black-blue morocco, finely tooled and gilt, stamped on the front cover "M^r RICHARD WINGFIELD." This and the back cover are inlaid from the older binding in a nineteenth century rebinding. The original panels are believed to be either Italian work made between 1520 and 1550, or English binding of the same date, in imitation of Italian, and some of the tools resemble those used by Thomas Berthelet.

— ECCLESIASTES AND SONG OF SOLOMON.

Le Livre de l'Ecclesiaste. De la main d'Esther Anglois françoise: A Lislebovrg [Edinburgh] en Escosse ce xxi d'Avril 1601. [Also] Le Cantique dy Roy Salomon. De la main d'Esther Anglois françoise: A Lislebovrg en Escosse ce xxiii d'Avril 1601. 16, 1, 8 l. small 4°.

Henry Huth copy with his book label. Described in private *Catalogue of Huth*, v. 2, p. 474; and sale catalogue, third portion (June, 1913), no. 2659, when it was bought by Leighton, London bookseller.

This manuscript was written by Mrs. Bartholomew Kello, better known as Esther Inglis or English (derived from her French maiden name of Langlois). She came to Scotland with her parents, French Huguenots, after the massacre of St. Bartholomew. See further particulars under *Inglis* in this catalogue. She wrote the manuscript for the Princess de Rohan, to whom she presented it with a dedication. Early in the nineteenth century the manuscript was presented by a lawyer of Bordeaux, named Boulet, to Charles Athanase, Baron de Walckenaer (1771-1852), as attested on a fly-leaf in the Baron's own handwriting, and his ownership is mentioned in *Biographie universelle*, v. 13 (1815), article under *English*. It was not in the sale of the Baron's library, at Paris, in April, 1853. When or how it was added to the Huth collection is unknown. We have here a striking product of the calligraphical art, on account of the beauty and variety of the styles of writing employed. Suard, in *Biographie universelle*, said of it: "For the delicacy of the writing, this little masterpiece ought to sustain comparison with the works of [the great French master] Jarry and other calligraphers of the century of Louis XIV"; and the Huth catalogue praised it as "probably the most beautiful and valuable specimen in existence of the work of this learned and accomplished lady."

Collation: Title to Ecclesiastes, verso blank; dedication "A tres illvstre tres chrestienne et vertueuse Princesse, Madame de Rohan, &c.," (3) p., misdated 1501 for 1601; blank, 1 p.; Latin verse to Madame Rohan by Andrew Melvin, 1 p.; Latin verse apparently in memory of the writer's mother, 1 p.; "Au lecteur," 1 p.; Latin verses of Andrew Melvin and John Jonston in praise of Esther Inglis, 1 p.; pen and ink self-portrait in an ornamental oval, underneath a Latin poem by Andrew Melvin, headed "In Ecclesiastem et Cantica Canticorum Esteræ Angliæ civis effigiem hic vides manu descripta," ending: "Quod natura, quod ars, quod nec natura, nec vlla ars Pinxerit hoc tua mens, pinxerit ista manus," 1 p., verso blank; French text of Ecclesiastes, 10 l.; blank leaf inserted; title to Song of Solomon, verso blank; Latin verse to Madame Rohan by Andrew Melvin, 1 p., verso blank; French text of Song of Solomon, 5 l., verso of last ending with an ornamental oval drawing; the writer's "Priere a Dieu," 1 p., verso blank. The two title-pages are elaborate pen work, with architectural motives, introducing birds, animals, fruits, etc. Six blank leaves, three at each end, were added by the binder and are not included in the above description.

Binding of dark red morocco by Clovis Eve, covered with elaborate and intricate gilt tooling of floreate and line scrolls, and leafy branches, in a modern bright red morocco case, lined with watered silk to match, and a side latch.

— [Ecclesiastes and Song of Solomon. Printed by the Ballantyne Press on vellum in the King's fount designed by Charles Ricketts, and illuminated by Mrs. da Loria Norman of Lyme, Connecticut, in 1920.] 16 l., and 6 blank l. small f°.

Executed on order for the Spencer Collection.

There are four engrossed pages of an explanatory key to the symbolism of the illuminations. Mrs. Norman says: "The aim of the illustrator has been to stimulate the beholder to search for a spiritual significance, and not present a mere illustration which would excite no effort to study, for usually literal

Authors, continued.

illustration connects the mind with material expression, whereas symbolism elevates thought to the Divine." There is a full-page symbolical title to Ecclesiastes; other pages have either full border decorations or partially decorated borders, and especially the lower borders are generally given over to panels or ovals with individual miniatures. The variety of motives are the creations of Mrs. Norman.

Binding of hand embroidery executed by Mrs. Norman in 1920-22. On the front cover the Preacher holding a chalice, with peacock, doves, etc., and an arbor of clusters of grapes made of very minute strung pearls; the back cover has a center oval of flames. The peacock symbolises Truth and Vanity in relation to Ecclesiastes, and the dove of peace is for the Song of Solomon.

— NEW TESTAMENT. GOSPELS (ARMENIAN).

"Now this Gospel was written in *bolorgir* or round hand, by the hand of the sinner Garabet copyist of Eutocia—now known as Tokat—in the part of the country called Ouzoun-mahalle, under the auspices of General Saint Serge," in the year of the Armenian era 1072 or A.D. 1624. 321 l. 4°.

The front leaves 1-8 recto are blank, with the table of Canons on l. 8 verso to l. 10 verso, in a neater hand than the Gospels; l. 11-14 recto, blank; l. 14 verso to 313 recto contain the text and illuminations; l. 314-321 are blank, apparently added. The copyist also calls himself "Deacon Garabet of Tokat," and says that "Lazarus, Bishop... wrote up to the tenth page, and now is dead in God; the remainder has been finished by me—the humble Garabet." He says the manuscript was an heirloom of a "devout lady Chahaboulain," who "received the Holy Gospel with her personal goods, in remembrance of herself, her parents and relatives."

There are four illuminations of the Evangelists, one before each gospel. The first page of each gospel begins with an ornamental head-piece, marginal arabesque, symbolical initial, *shalagir* or festooned letters, followed by lines of red uncials. Throughout there are conventional architectural and grotesque forms for initials and marginal ornaments. The volume has the bookplate of John W. de Kay.

Binding of pigskin, overlaid with elaborate silver chased panels with enamel mosaic deposits. It is a rebinding, but the silver panels, probably of European origin, are contemporary with the manuscript.

— NEW TESTAMENT. EPISTLES. LATIN.

Para || phrases in Episto || las Pavli ad || Timotheum duas, ad || Titum unam, & ad || Philemonē unam. Item. || In catholicas epistolās Apostolorum. || Petri duas, || Vnam Iudæ || Vnam Iacobi, & || Treis Ioannis, & || Ad Hebræos unam. || Per Erasmus Roterodamvm. || Anno M.D.XXI. || Basel: Johann Froben, 1521?; 4 parts in 1 v. 8°.

Signatures: O-Z^s, Aa^s, Bb¹⁰, Cc-Hh^s, Ii⁴, Kk-Oo^s, Pp¹⁰.

An unusual association volume. Written by Erasmus, printed by his friend and companion Froben and probably illustrated by their friend Holbein. Part two was dedicated to Cardinal Wolsey. The whole was bound by the English royal binder and bears the arms of Henry VIII and Katherine of Aragon.

Illustrations: Holbein designs; title-page unsigned but the half-title, used for parts 2-4, is signed I.F., and the initial N, on sig. Cg^s, is signed and dated: I.F. 1520. These initials have been questioned, and even attributed to Froben the printer, as engraver, and also to Jacob Faber (*cf. Jahrbuch der K. preussischen Kunstsammlungen* v. 20, p. 233-262); Nagler attributes them to Hans Frank, *cf. Die Monogrammisten*, 1863, v. 3, p. 911-917. The title-page border contains a shield bearing the device of Froben. The half-title design, made for the original issue of the

parts, shows two figures with death's head and date, MDXX, at center top, fountain of life with figures, lower center, and palm trees and figures at sides. Borders and ornamental initials.

Binding, by John Reynes of London, of dark brown stamped leather. Similar stamps were used by several binders during the reign of Henry VIII; they frequently added their initials and marks and made other changes. The curious design representing the emblems of the Passion was probably suggested by an engraving in a Book of Hours printed by Thielman Kerver of Paris. Front panel impressed with a panel stamp, with the emblems of the Passion and beneath a scroll: Redemptoris Myndi Arma; in the upper part the cipher and trade mark of John Reynes. The back panel in two divisions; the upper with the arms of Henry VIII, the cross of St. George and the arms of the city of London; the lower with the Tudor rose between two scrolls, with inscriptions, supported by angels and beneath, the badge of Katherine of Aragon. See: *Weale*, II, no. 125, 126; *Fletcher*, pl. 8.

With engraved armorial bookplate: Ex Libris Dⁱ de S^t Maurice in suprema Rationum Curia presidis; also bookplate of M. Christianus Gabriel Fischer.

— NEW TESTAMENT. REVELATION.

Apocalypsis iefu chrifti... Imprefsa p mi alexandro de paganini in Venetia. Venice, 7 April 1515-1516. 3 p.l., II-XCI f., 1 blank l., 16 l. incl. plates. f°.

Essling I, no. 205; III, p. 109. Panzer VIII, p. 428, no. 747.

Signatures: f², A⁸, B-P⁸, qaa-bb⁸. sig. P₈ blank, wanting, 1 bl. l. at end, inserted.

Part 1, commentary by Frate Federico Veneto, dated 1515; part 2, illustrations, dated 1516.

Illustrations: Title-page to part 1, printed in red and black within a wide ornamental border of white knotwork on a black criblé ground; title-page to part 2, with cut. Initials. The fifteen leaves at end have a cut on recto and text on verso of each; 10 cuts are variously signed: ZA, ZAD, IA, ZOVA ADREA; 6 unsigned, of which 5 have been attributed to Domenico Campagnola. These woodcuts are copied from the corresponding Apocalypse cuts by Albrecht Dürer printed at Nuremberg in 1500. See: *Dyson Perrins* 214.

Binding, by Chambolle-Duru, 1863? of full crushed brown morocco with the Seillière arms on sides. Edges gilt.

Fairfax Murray copy.

[BIDPAI.]

Directorium huma || ne vite alias parabo || le antiquorū sapientu + || Strassburg: Johann Prüss, c. 1488-1493. 82 l. illus. f°.

BMC I, 125.IB.1707. See: Hain *4411. Brunet I, col. 937. Schreiber 3489a. Hodgkin, *Rariora* II, p. 158-162.

Gothic type (Proctor 558); 49 lines (50 on b₁^b).

Signatures: a-m⁶, n¹⁰.

This undated Latin edition is variously placed from 1484 to 1493 and attributed to the printer Johann Prüss of Strassburg who printed two or more issues; a third is noted by Brunet. This is the issue with + at the end of the title, parabolarū in the last line of leaf 82^a, etc. For comparison of issues see *Fairfax Murray* 70 and Hodgkin copy (this issue). Not Hain *4411.

Illustrations: 1 full-page cut, and 118 cuts (including 5 repeats) in the text. The full-page cut on verso of title-page is said to represent the King of Persia seated on a throne before which stands the translator holding a book; behind him is another figure. The text cuts, about half a page in size, are mostly credited to the original Urach German edition, c. 1481, although they are not copies. "There is little or no resemblance between the cuts in the present Latin edition and the German one of Ulm... That the cuts were probably copied from a MS. and reversed in the process, is indicated by swords being nearly all

Authors, continued.

worn on the wrong side, or grasped in the left hand."
—cf. *Fairfax Murray* 70.

Binding, contemporary German, of dark brown leather over boards, stamped. With metal and leather clasp.

BIRGITTA, SAINT. See BRIDGET, SAINT, OF SWEDEN.

BLACKMANTLE, BERNARD, PSEUD. OF C. M. WESTMACOTT.

The English spy: an original work, characteristic, satirical, and humorous. Comprising scenes and sketches in every rank of society, being portraits of the illustrious, eminent, eccentric, and notorious. Drawn from the life by Bernard Blackmantle. The illustrations designed by Robert Cruikshank. London: Sherwood, Jones, and Co., 1825-26. 2 v. 72 pl. 8°.

First edition. v. 2 published by Sherwood, Gilbert, and Piper, 1826. Continued by the same editor under title: St. James royal magazine.

Illustrations: 72 copperplates, etched, aquatinted, and colored by Cruikshank.

Binding, by Rivière and Son, of red straightgrain morocco, gilt. Sides tooled with three fillets. Inside dentelles. Back tooled and lettered; panels mitred and cornered, with center tool. With marbled end papers and gilt edges.

Bookplates of W. A. Spencer, and Daniel Cooper.

BOCCACCIO, GIOVANNI.

De claris mulieribus. Ulm: Johann Zainer, 1473. 2 p.l., 1-cxvj f. incl. 81 pl. f°.

Hain *3329. Pellechet 2474.

Gothic type (Proctor 2496); 33-35 lines.

First dated edition and first Latin edition with illustrations; the German edition is undated but assigned to this year. The first, bearing a date, of many fine illustrated books printed at Ulm.

Illustrations: 81 colored woodcuts (including two repeats) in text; one large ornamental woodcut initial S; foliated initials. The cuts by an unknown artist are uniform in size and within a two-line border except those for chap. 1, 2, 4; the names are in semi-gothic letters on the cuts and in the borders of some, and in Roman capitals on others. The cut for chap. 27 is dated 1473; that for chap. 66, has the inscription in German; for chap. 32, *Hecuba*, is found in this copy (cf. *Schreiber* 3510); for chap. 63, *Romana*, shows a form of cross hatching. The large initial S, extending the length of the margin of sig. fa^b, represents Adam and Eve in the Garden, and is considered one of the best printer's ornaments ever made. William Morris stated he considered this book a work of art, both as a book and also for the pictures themselves. cf. *Bibliographica*, 1895, I, p. 437-454; cf. also *Fairfax Murray* 76; and authorities on German woodcuts.

Binding, contemporary, of stamped leather over boards with lettered scrolls in the style of John Hagmayer, binder at Ulm ca. 1474. Sides within two three-line fillets forming a frame with a double rose within a circle in each of the four corners, and scrolls in the sides, with inscriptions which appear to read: *Ave Maria: Gratia*. Vertical center panel divided by six diagonal three-line fillets into four triangular compartments, each containing a palmette ornament, and with the circular double-rose ornament in the center at the intersection of the fillets. Back with three bands. Brass clasp on front cover and with its edge inserted in the back cover by a leather thong; with inscription: *Mar: Ave*. Edges stained olive green.

—Ioannis Boccatii. || Die Gantz Römisch || hiftori auffß fleißigst vñ kürztit begriffen. || Ein treffenliche ichöne Oratzen M. || T. Ciceronis / für M. Marcellum / ... || ... ||

Alles zûfamen bracht / vnd verteüftcht / durch Christophorum || Brunonem von Hyrtzweil / Baider Rechten Licentiaten / jetzund || Poeten / der löblichen vnd Fürftlichen Stat München. || Getruckt zû Augßburg / bey Hainrich Stayner / im M.D.XXXII. Jar. || 4 p.l., 23 f., 1 l. illus. 4°.

Nagler xv, 112. Muther 1120.

German type.

Signatures: A⁴, B-E⁸.

Illustrations: 25 woodcuts comprising 23 cuts (on title-page and in the text), and two full-page cuts of arms; 7 pages with ornamental tail-pieces; two initials. These cuts were used in several of the earlier publications of Stayner who employed both Hans Leonhard Schäußelein and Hans Burgkmair, and acquired Hans Weiditz's blocks from Grimm and Wirsung. cf. Pollard, *F. B.*, p. 85, 187. Six of the cuts attributed to Weiditz are said to be from Petrararch's *Tröstspiegel*, 1532 (cf. *Dodgson*, II, p. 157) and five from Cicero's *Officia*, 1531 (three editions, 16 Feb., 29 April, 7 Dec. 1531. cf. N. Y. P. L. copy 29 April). Of these five cuts, four (f. 1, 5, 10, 17 recto) are from the *Officia* (f. 70^b, 45^b, 7^b, 81^b2) and one (f. 17 verso, = *Officia* f. 48) was previously used in the *Tröstspiegel* (cf. *Dodgson* II, 143.) Two cuts, with his monogram, are by Schäußelein (1) *A king on his throne* (f. 2) is from Bonner's translation of Thucydides, 1533. (cf. D., II, 41 no. 128); (2) *Lucretia* (f. 3) from Schwartzberg's *Memorial der Tugent*, 1534. (cf. D., II, 14.) The two full-page cuts of arms, both in the same manner and each dated 1542, (1) Anthony Sänfl (1.1^b) and (2), Christophorus Bruno (recto of leaf at end) are not attributed to Weiditz or to Schäußelein who died two years before 1542. The borders formed by four panel blocks are the same on each of these two cuts and are credited to Weiditz. (cf. Muther 1120; D. II, 179 no. 134 (1-4), 180 no. 134 (1-4).) The tail-pieces are from three blocks, repeated: (1), l. 4^b, f. 1^b, f. 18^b. Crowned head of a queen, two profiles, etc., is credited to the Master D. S., the unknown designer of ornaments, influenced by Hans Weiditz, and was used in [Petrarch] *Von der Artzeney bayder Glück*, Steiner 9 Feb., 1532 ... and previously in [Rhegius] *Ob das new testament yetz recht verteütscht sey*, Augsburg, 1524; (2) the cut forming the lower part of the border to the cuts of arms (l. 1^b, and leaf at end) on f. 6^b, f. 10 (cf. *Dodgson* II, 179 no. 134 (1-4); (3), f. 2^b, f. 13^b, scroll, with center ornament, on horizontal line ground. Initials: medium sized N, large D.

Binding, modern, of green morocco. Sides within one-line fillet.

—II Decamerone di M. Giovanni Boccaccio. Londra [Parigi], 1757. 5 v. plates, illus. 8°.

Cohen-De Ricci, col. 158. Brunet I, col. 1003.

Title-pages dated 1757; some plates and vignettes dated as late as 1761.

"Il a été fait plusieurs tirages de cette édition. Le premier, dont les épreuves sont les plus belles, ont les planches marquées au dos d'un paraphe imprimé; c'est le plus recherché." — *Cohen-De Ricci*.

"Vitta di Messer Giovanni Boccaccio...scritta da Filippo di Matteo Villani," v. 1, p. i-vi.

Illustrations: 5 engraved title-pages, 1 portrait, 110 full-page plates, 99 vignettes including 98 tail-pieces and 1 head-piece, 1 head-piece for chapter headings, with 20 repeats. Plates after Gravelot (92), Eisen (11), Cochin (6), Boucher (6), engraved by Le Mire (32), Lempereur (15), F^e Lempereur (1), Ouvrier (5), Sornique (1), Mortenasie (4), Aliamet (15), Flipart (13), Tardieu (10), Pitre (5), Pasquier (4), Leveau (1), Baquoy (3), Moitte (2), Le Grand (2), Le Mitre (1). Portrait of Boccaccio, v. 1, after title-page. The plates are signed and numbered and those of v. 2, 3 and 5 bear the paraphe on verso of many leaves. Plates bear dates from 1756 to 1761; vignettes are mostly signed and some dated from 1758 to 1761.

Binding, by a contemporary French binder, of red morocco, gilt. Sides plain within a three-line fillet. Backs tooled and lettered. Lining of watered paper. Edges gilt.

With armorial bookplate of Robert Heron.

Authors, continued.

BOETHIUS, ANICIUS MANLIUS SEVERINUS, AND OTHERS.

[Composite manuscript volume containing these seven pieces:] De consolacion. Translated de latin en françoys pour le Roy de france appelle philippe le quart de ce nom. Par maistre Jehan de meun Reuerend docteur en la Sainte page de theologie, l. 1 to 56.—La voye purgative, illuminative et unitive, l. 57 to 87 recto.—Les contemplations de St. Augustin, l. 87 recto to 104.—Histoire du miroir du corps et de l'âme, l. 105 to 112.—Dialogue du père et du fils sur l'Antechrist, l. 113 to 120.—L'exemplaire des petits enfans, l. 121 to 126.—Le livre du corps de la pollicie, en 3 parties savoir du régimes des princes, des nobles, et du peuples, l. 127 to 186. [French school production, middle of fifteenth century. Written on vellum.] 186 l. f°.

The Boethius, text and glosses, in prose, is a version attributed to Jean de Meun, which has been the subject of controversy in France; see "La traduction de Boèce par Jean de Meun," by Ernest Langlois, in *Romania*, année 42 (1913), p. 331-369.

The volume is in fine condition. It is written in two hands, in lettres bâtarde, in double columns. The six treatises on f. 1-126 are in a better handwriting than the seventh piece on f. 127-186, and the first portion is distinguished also for its calligraphical elongations and grotesques. There are three blank vellum leaves at the end. The volume has in each major initial letter, at the beginning of each treatise, the illuminated coat-of-arms of Rohan-Visconti, and it also belonged to Cardinal Charles de Bourbon, archbishop of Rouen (proclaimed king under the appellation of Charles x); to Guyon de Sardière, whose autograph is at both ends of the volume, and to the Comte MacCarthy.

There are seven illuminations, one at the beginning of each work; also floreated border work, and numerous illuminated initial letters and line-endings, heightened with burnished gold.

Binding of eighteenth-century, full red morocco, three-line gilt fillets, ornamental back of gilt leaves, flowers, etc., by Dérome le jeune, with his binder's ticket. The lettering on the back is in error.

BOËX, J. H. H., and S. J. F. See ROSNY, J. H., PSEUD. OF J. H. H. AND S. J. F. BOËX.

BOILEAU-DESPRÉAUX, NICOLAS.

Œuvres poétiques de Boileau-Despréaux, avec une introduction et des notes par F. Brunetière. Paris: Hachette et Cie., 1889. 2 p.l., xxxi, 473 p., 3 l. 22 pl., 1 port. 4°.

One of 25 copies on India paper; this copy numbered 129.

Illustrations: etchings, consisting of 4 head-pieces, 1 tail-piece, 22 plates, and 1 portrait, engraved by Barbant, Haussoulier, and others, after designs by Rossigneux, Lechevalier-Chevignard, and others. In all, 28 illustrations.

Binding, by Joly fils, 1910, of dark brown crushed levant morocco, gilt. Sides within a broad ornamental gilt border, with fleurons of thistles inlaid at the corners. Doubled with dark green morocco. Center panel within a border of three three-line fillets interlacing in a Grolieresque pattern; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With gilt edges, marbled end papers, and lining of dark green grosgrain silk. Original covers bound in.

BOLZANI, G. P. VALERIANO. See VALERIANO BOLZANI, GIOVANNI PIERIO.

BONAVENTURA, SAINT, CARDINAL.

[Meditazioni sopra la passione. Venice: Matteo Codeca, 27 February, 1489-90.] 34 l. illus. 4°.

Copinger II, 3953. BMC v, 484.IA.22733. Pellechet 2705. Essling 405.

Roman type; 39-(41) lines.

Signatures: a-b⁸, c-e⁹.

The second illustrated edition attributed to Saint Bonaventura.

Illustrations: 11 woodcuts in text; printer's device; initials. These illustrations were cut by the two cutters who worked on the Malermi Bible the following year. cf. Dyson Perrins 50. "The fashion of illustrating books with a great number of woodcuts, frequently of extremely small dimensions, appears to have originated in Venice. . . The Venetian artists were the fore-runners, and perhaps even the direct models, of the 'little masters' of Germany and France. The series of these vignette-illustrations was opened by a small book, published in 1489, and entitled *Devote Meditazioni sopra la Passione*."—cf. Lippmann, *Art of wood engraving in Italy*, 1888, p. 82.

Binding, by Leighton of London, of red morocco, gilt. Sides within two outer, and three inner fillets with small tools in each of the four corners. Back tooled and lettered. Doublure border of small tools.

With armorial bookplate of William Horatio Crawford, Lakelands, Cork.

BOTHO, CONRAD.

[Chronik der Sachsen. Mainz: Peter Schoeffer, 6 March, 1492.] 284 l. illus. f°.

Hain * 4990. Pellechet 2786. BMC I, p. 37.IB.259. Schreiber 3531.

German type (Proctor 130); 43 lines.

Signatures: [a-h³], i-z³, A-M⁸, N⁴.

A short space is devoted to the history of the world, beginning with the creation and biblical history, but the main chronicle is confined to the account of the Saxon race, their wars with other Teutonic tribes and the Romans, the foundation of their towns, etc.

Illustrations: title-page with genealogical tree, and 501 pages with woodcut illustrations of various sizes from full-page to several small cuts on one page, with many repeats in whole or part. Large initial letters in two sizes; printer's device at end, in red. The woodcuts, in many cases made of sectional blocks, include representations of cities, a battle scene repeated nineteen times, royal persons, bishops, banners, shields of arms, and long woodcut marginal initials. The initial of the wood-engraver h is on cuts "Ridegast" (cf. l. no. 119 verso) on the halberd, "Somerichborch," on a rock at lower left corner (cf. l. 129 verso); the battle scene bears the initials h r on the blades of two halberds at upper left corner. See: Nagler, *Die Monogrammisten*, III, 1428; Muther 638; Morgan 33.

Binding of brown sheepskin. Lettered on the back.

BOUFFLERS, STANISLAS JEAN, MARQUIS DE.

Aline, reine de Golconde; conte par le Chevalier Stanislas de Boufflers. Paris: Gravé & imprimé pour la Société des amis des livres, 1887. 2 p.l., iv, 29(1) p., 3 l. illus.; 18 extra pl. 8°.

Edited by O. Uzanne. Text engraved by A. Leclère. Appended, a list of the members of the society.

One of two copies, numbered 115 bis and 115 ter, reserved for copyright; this copy no. 115 ter.

Illustrations: 15 etchings (including 3 aquatints) in the text, by E. Gaujean after A. Lynch, with plate proofs before letters of all except the vignette on p. 8, and with plate etchings in the pure state of the vignettes on p. 6 and 25 (on Japan paper), and p. 8 and 20 (on Holland paper). In all, 33 illustrations.

Binding, by Mercier, 1909, of red crushed levant morocco, gilt. Sides tooled with a medallion within a wreath suspended from a frame with ornaments in

Authors, continued.

the corners and at the top and bottom; the whole within an outer border of three fillets. Doubled with blue morocco within a border of small tools. Center panel within a scrollwork border with crowns and thistles and surrounded by a three-line fillet; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With gilt edges, marbled end papers, and lining of red watered silk. Original covers bound in.

BOURDEILLE, PIERRE DE, SEIGNEUR DE BRANTÔME. See BRANTÔME, PIERRE DE BOURDEILLE, SEIGNEUR DE.

BOURGES, ÉLÉMER.

L'enfant qui revient. Illustré par Louis Malteste. Paris: A. Romagnol [1905]. 2 p.l., xl, 12 p., 1 l. 5 pl., 1 port.; 22 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies. p. i-xl, script text, with illustrated borders; p. 1-12, text in roman type.

Illustrations: frontispiece portrait of the author, a second half-title illustrated in colors, 41 borders illustrated in colors, and 5 colored plates, with 20 plate proofs, in one tone, of 40 of the illustrated borders, appended, and with a plate proof, in colors, of the first border inserted before p. 1. In all, 69 illustrations.

Binding, by Stroobants, 1911, of red crushed levant morocco, gilt. Sides tooled with three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

BOURGET, PAUL.

Pastels; dix portraits de femmes. Nouvelle édition, revue et corrigée par l'auteur. Illustrations de Robaudi et Giralton. Paris: L. Conquet, 1895. 2 v. 213 extra pl. 4°.

One of eight copies on white wove paper. With very broad margins.

v. 1, 4 p.l., (1)4-330 p., 1 l. v. 2, 200 pl.

Illustrations: v. 1, 11 aquarelles by Robaudi (for the general half-title and the half-titles to the chapters) reproduced from copper intaglios, printed in colors "à la poupée," and retouched by the artist; 3 additional aquarelles similarly reproduced but not used; 35 aquarelles by Giralton (fleurons, head- and tail-pieces, ornamental letters, etc.) reproduced by lithography in colors; 11 original aquarelles by Robaudi (one on the verso of the general half-title and 10 on plates) specially executed for this copy. v. 2, 200 lithograph plate proofs for 27 of the designs by Giralton in from five to ten states, the final state of two wanting. In all, 259 illustrations.

Binding, by Mercier, 1900-1901, of brown crushed levant morocco, gilt. v. 1, sides, within three five-line fillets broken and interlacing in a geometrical design; in the corners, violets, with leaves and flowers inlaid in appropriate colors. Doubled with grayish-green morocco within a border of small tools. Center panel within a wreath of violets inlaid in purple and four shades of green and surrounded by a frame of three fillets. Back tooled, lettered, and inlaid with units from the design on the sides. With marbled end papers, gilt edges, and lining of dark brown grosgrain silk. Lower edges entirely uncut. Original covers bound in. v. 2, three-quarters binding only. Back as in v. 1. With marbled end papers and rough edges.

BOWES, JAMES LORD, JOINT AUTHOR. See AUDSLEY, GEORGE ASHDOWN, and J. L. BOWES.

BOYCEAU DE LA BARAUDIÈRE, JACQUES.

Traite du iardinage selon les raisons de la natvre et de l'art. Divise en trois livres. Ensemble diuers deffains de parterres, pelouzes,

bofquets, & autres ornemens feruans à l'embelliffement des iardins. Par Iacqves Boyceau, Escuijer Sieur de la Barauderie, Gentilhomme ordinaire de la Chambre du Roy, & intendand de iés jardins. A Paris: Chez Michel Vanlochow...1638. 5 p.l., 87 p., front. (port.), 90 l. (plates.) f°.

Brunet 1, col. 1191.

First edition.

Illustrations: Engraved title; frontispiece, portrait of the author by Huret after A. de Vris; about 65 plates on 90 leaves, partly folded; head-pieces, tail-pieces, and ornamental initials. With the plate "Grand Parterre du Jardin...à Luxembourg," complete.

Binding, contemporary, of dark red French morocco, gilt. Sides with 3 fillets and a semis of fleurs-de-lis. Back of same design, lettered. Edges gilt.

With bookplate of Nicolas Gabriel Dufour-Depihallier. M^{rs} Philberte De Turin. Unis le 18. 9bre 1771.

BRANT, SEBASTIAN.

LA nef dez folz du monde || Paris: pour Iehan Philippes Manstener et Geoffroy de Marnef, 1497. 2 blank l., 6 p.l., Cxix f., 2 l., 3 blank l. illus. 4°.

See: Hain 3754. Pellechet 2827. Van Praet, pt.1, iv, p. 231.

Bastard type (See: Proctor 8257); 2 columns, 42-43 lines. Printed on vellum.

Signatures: 2 blank leaves unsigned; a⁸, b⁸, c-x⁸, 2 blank leaves.

Without name of printer but ascribed by Proctor to Felix Baligault, and by Claudin, ii, 227, to Jean Lambert. The connection between the two "must have been close, as we find Baligault in possession of his Lambert's type in 1496, and him in possession of Baligault's device after 1500."—Proctor, p. 594. The blank leaf at the end (sig. x₈) bears the impress, without ink, of a stamp which is the device of Geoffroy de Marnef. cf. O. Thierry-Poux, *Premiers monuments de l'imprimerie en France au xv^e siècle*. Paris, 1890, no. 18, & pl. vii, 5. This differs slightly from the device in Silvestre 151, 1305.

First French edition of *Das Narrenschiff* first published in German in 1494 and translated into French verse by Pierre Rivière from the Latin translation of Jacob Locher.

With the last two lines of the second verse on the title-page, erased: Si vous voulez vous en trouuerz maintz / Au pellican cheux geoffroy de marnef. / Vellum copies differ.

"It has been claimed for the *Ship of Fools* that it was the first printed book giving an account of contemporaneous events and living persons, instead of the old German heroes and the French knights who peopled the story-books of that period. No wonder, then, since it took a new line both in matter and illustrations, that it soon became popular, and that it was speedily translated into French and English as well as into Dutch and Low German." cf. *Bibliographica*, ii, p. 47-50; T. H. Jamieson, tr., *Barclay's Ship of Fools*, Edinburgh, 1874, v. 2, p. 349; F. Max Müller, *Chips from a German workshop*, New York, 1873, iii, p. 70.

Illustrations: Large uncolored cut on the title-page, similar cut, colored, and with slight differences on f. Cxv, 115 colored cuts in the text including a few duplicates of subjects with slight changes on the blocks. Initial letters and paragraph marks in red and gold; f. 1 with line spaces illuminated. "Illustrations of great interest, the varieties of perennial human folly being portrayed with much humour, and introducing amongst other things representations of trades and occupations of the period."—*Fairfax Murray* 66. Without the device of Verard in the vellum copy in the Bibliothèque Nationale. cf. Claudin, ii, 227.

Binding, probably 16th century, of brown calf, gilt. Sides with two fillets formed by an alternating dash and three small rings. The inner fillet encloses a

Authors, continued.

plain oblong panel with a small tool in each corner. Back within six bands each with the lines and small tools, title at top. Repaired at corners, edges and back.

With mss. inscription on inside front cover, on boards: "Owen Brigstocke Esq^r 1734." Brigstocke married Anne, daughter of Dr Edward Brown, son of Sir Thomas Brown. On the first blank leaf: "Robt. Coppin." On second blank leaf: "Ann Coppin," "Robert Copp," scribbling of letters R, C, A, etc., all in an earlier hand.

BRANTÔME, PIERRE DE BOURDEILLE, SEIGNEUR DE.

Les sept discours touchant les Dames galantes du Sieur de Brantôme, publiés sur les manuscrits de la Bibliothèque nationale par Henri Bouchot. Dessins d'Édouard de Beaumont, gravés par F. Boilvin. Paris: Iovavst, 1882. 3 v. 9 pl., 1 port.; 20 extra pl. 8°.

no. 2 of 20 copies on India paper.

Illustrations: frontispiece portrait of the author, and 9 plates, all in two states, together with a complete set of artist's proofs on old Japan paper autographed in pencil by Boilvin. In all, 30 illustrations.

Binding, by Canape, of dark blue crushed levant morocco, gilt. Sides tooled with fillets interlacing at the corners, and forming, at the ends of the board, compartments ornamented with small tools. Inside border of two double fillets, with ornaments at the corners. Backs tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

BRIDGET, SAINT, OF SWEDEN.

Reuelationes sancte Birgitte. || [Nuremberg: Anton Koberger, 21 September, 1500.] 312 l. illus. f°.

Hain-Copinger 3205. BMC II, 445-46. IB.7558. Pellechet 3001. Schreiber 3504.

Gothic type (Proctor 2124); 2 columns, 57 lines.

Signatures: *^{ss}, **^{ss}, a-z^s, A-F^s, G-H^s, a-f^s, g^s. sig. H₆, g₆, blank.

Edited by "Florjan Waldauf, of Waldenstein in Rettenberg" and printed in Latin and German at his expense under the patronage of the Emperor Maximilian. cf. Prologue, l. 1^b. The date, in the colophon, has sometimes been misread as 1521, in the month of September, instead of 21 September 1520.

Illustrations: 18 pages of cuts comprising 7 full-page, 1 half-page, and 10 pages of cuts with text. For an account of these cuts and the attributed Dürer connection see C. Dodgson, *Catalogue of early German and Flemish woodcuts*, 1903, part 1, p. 263-264, no. 12; see also Muther 426; Fairfax Murray 73.

Binding. Contemporary German binding of stamped brown leather over wooden boards. Front cover with four three-line fillets forming four bands, — (1) an outer band with the title, partly obliterated, "Reuelationes" . . . and with two small five-petal floreated ornaments at bottom and three at each side, — (2) a floreated scroll band, — (3) a second plain band with the floreated single ornament of five petals (used in the first band) at top and bottom, and at sides between two larger stamps of three of the same flowers; oblong center panel of four bands forming a diaper design. Back cover differs slightly with second border of two bands, one an undulated spray with small, single flowers and leaves, — the other of interlacing half circles with fleur-de-lis at the points of intersection; with center panel of three bands; without title or lettering. Back with three bands with four T-shaped tools in the two center divisions and probably but three in the top and bottom divisions which are mostly gone. Metal corners, center ornament and clasps removed from both covers.

BRILLAT-SAVARIN, JEAN ANTHELME.

Physiologie du goût de Brillat-Savarin, avec une préface par Ch. Monselet. Eaux-

fortes par Ad. Lalauze. Paris: Jouaust, 1879. 2 v. 1 port.; 51 extra pl. 8°.

no. 55 of 170 copies on Holland paper.

Illustrations: v. 1, frontispiece portrait of the author and 27 vignettes in the text; v. 2, 24 vignettes in the text; with plate proofs to all the vignettes in both volumes. In all, 103 illustrations.

Binding, by Champs, half dark green crushed levant morocco. Back lettered in gilt. With marbled end papers and rough edges; gilt top. Original covers bound in.

BROGLIE, CHARLES JACQUES VICTOR ALBERT, DUC DE.

Le jour de Fontenoy, par le duc de Broglie. Navarre: Sous la direction d'un amateur, 1897. 4 p.l., iii, 74 p. 8 pl.; 73 extra pl. 8°.

no. 55 of seventy-five copies on wove paper. With autograph of Adolphe Lalauze and of Alphonse Lalauze.

Illustrations: etchings in colors by Adolphe Lalauze after his own designs and those of his son Alphonse Lalauze; in detail: original cover vignette, title-page vignette, initial head-piece, 8 plates, and final tail-piece, all with plate proofs in black; inserted preceding the text, an original aquarelle signed by both artists, and appended, one of six sets of plate proofs in colors, in five states, of all the illustrations. In all, 85 illustrations.

Binding, by Mercier, 1906, of blue crushed levant morocco, gilt. Sides within a border of small tools and fillets surrounding a frame inlaid in red and adorned with small tools in the style of Louis xv. Doubled with white morocco within a border of small tools. Center panel plain, within fillets and a deep dentelle border in the style of Derome. Back tooled, lettered, and inlaid in colors. With gilt edges, marbled end papers, and lining of blue grosgrain silk. Original covers bound in.

BRUNFELS, OTTO.

Herba || rvm || Vivae Eicones || ad naturę imitationem, fuñā cum || diligentia et artificio effigiatę, || unā cum Effę- || ctibvs earundem, in gratiam ue- || teris illius, & iamiam renascentis || Herbarię Medicinę, || Per Oth. Brvnf. || recens editę. M.D.XXX. || Quibus adiecta ad calcem, || Appendix ifagologica de ufu & ad- || miniftratione Simplicium. || Item Index Contentorū fingulorum. || Argentorati: apud Ioannem Schottū, cum || Cęf. Maieft. Priuilegio ad Sexennium. [1530.] 4 p.l., 266 p., 33 l. illus. f°.

Fairfax Murray 462. Heinrich Röttinger, Hans Weiditz. Strassburg, 1904, no. 77.

Title-page in red and black within woodcut border bearing date 1529.

Roman type.

Signatures: A⁴, a-b⁴, c-z⁴, A-F⁴, G⁶. sig. B₄, and G₆, blank.

First edition; a second volume was issued in 1531-32, and a third in 1536. This volume is complete in itself.

Preface dated, p.l.3^a: Ex libera Argentina Nonis Martij, Anno redempti orbis M.D.XXX.

Illustrations: Title-page border; two text borders and one repeat; large initials A, V, P; many illustrations of plants in text, some full-page; arms on verso of p.l. 4. In the verses to the reader by Ioann. Sapidvs (recto of p.l. 4) mention is made of the artist: Nunc & Ioannes pictor Guidicius ille || Clarus Apelleo non minus ingenio. || Reddidit adfabras acri fic arte figuras, || Vt non nemo Herbas dixerit effe meras. || This is followed by a reference to the printer, "In 1530 he [Hans Weiditz] illustrated. . . the *Herbarium* of Brunfels, which went through several editions both in Latin and German, and for this comparatively humble work was praised by name in both editions, so that until 1904 it was only as the

Authors, continued.

illustrator of the *Herbal* that he was known." — Pollard, *F. B.*, p. 187; see also *Dodgson*, II, 150, 186; *Muther* 1412; *Kristeller, Die Strassburger-Illustration*, 1888, 471; *Schmidt, Répertoire bibl. strassbourgeois*, 1893, II, 117, 122, 136.

Binding of stamped pigskin over boards. Metal and leather clasps.

C., COMTE DE. See CHEVIGNÉ, LOUIS MARIE JOSEPH LE RICHE, COMTE DE.

CAEREMONIALE Episcoporum Ivssv Clementis VIII. See CLEMENT VIII, POPE.

CAOURSIN, GUILLAUME.

[*Stabilimenta militum Hierosolymitanorum*. Ulm: J. Reger, 23 August, 1496.] 94 l. 20 pl. illus. f^o.

Hain-Copinger 4364^a. BMC II, 541.IB.9425.

Gothic type (Proctor 2585); 47 lines.

Signatures: a-e⁸, f⁶, g-m⁸. sig. m₇, m₈, blank, wanting.

The first edition of the statutes of the order of the Knights of Rhodes with these illustrations.

Illustrations: 20 full-page woodcuts, 1 small cut, 8 large initials, 33 small initials. The cuts completely illustrate the history, ceremonies, regalia and offices of the Order. Pope Innocent VIII and Cardinal d'Aubusson as well as the author are portrayed. For a list of the cuts cf. *Schreiber* 3669. In this copy the cut: || Giraldus fundator et erector Xenodochii Hierosolymitani. ||, (sig. b₇) is partly colored. Two sets of black ground initials are used. See: William Morris in *Bibliographica*, I, p. 454; *Fairfax Murray* 103.

Binding, by F. Bedford, of tan morocco, gilt. Sides within three fillets, gilt. Back tooled and lettered on blue inlay for the title and green for the imprint.

With Huth bookplate.

CATHOLIC CHURCH, ROMAN. LITURGY AND RITUAL. HOURS.

[*Horae Beatae Mariae Virginis*. For the use of Amiens. Franco-Norman production, fifteenth century, on vellum.] 2, 206, 2 l. small 8^o.

Formerly in the library of Francis Jack, second earl of Kilmorey, and has his bookplate.

There are four blank leaves, two at each end, and a calendar of twelve leaves. The rubrics are mostly in Latin, but some are French. The attribution to Amiens is premised upon such feasts in the calendar as that of St. Firmin, as well as upon other entries characteristic of Amiens; though there is reason for associating the original ownership with Brittany.

The whole scheme of illumination is strange and uncommon. It shows a bold originality in the artist, who has departed from the conventionalities of his time. Striking are the large number of unusual grotesques. There are 18 full-page miniatures surrounded by borders; 22 full-page borders, and 169 lateral borders; also numerous small initials executed in gold and colors. Black or dark colors are outstanding as backgrounds. The costumes in the numerous figures are of historical value. One of the full-page miniatures represents the Virgin with a man kneeling before her, supposed to be the owner for whom the manuscript was made (verso of l. 182). On the verso of l. 181 is written in a contemporary hand: "donne nous misericorde mon sauveur et mon dieu Redempteur du monde Amen Je me plains a Raison Amen." This relates to the saying "Je me plains" worked many times into the borders or elsewhere by the illuminator; also less often "C'est raison." The artist has introduced throughout many extraordinary features. The initials "b i" are generally accompanied by a cock; initials "C y" generally with a death's head; initials "G M" sometimes with

a death's head; and the sayings "Attendant mieux" and "Non sans cause," which appear here, have been found in use by certain families of Brittany. Among other mottoes featured in the illumination are: "Espoir me"; "Espoir qoy"; "Espoir que non"; "Ce poise moy"; "Bien le ditre"; "Je m'y atens"; "Le cavite doit ou l'est morte"; "Tout ira bien." The minor key runs through the manuscript and presents an enigma. Suppositions have been made that it "was written for someone who was in prison or had suffered some grave injury," or that "possibly the owner was one of the nobles disgraced by Louis XI."

Binding of the nineteenth century, done by Capé in greenish-brown levant morocco, having on both sides one blind between two gilt fillets, conventionalized center leaf ornament, and fleurs-de-lis in the corners; wrongly lettered on the back as to date.

— [*Horae Beatae Mariae Virginis ad usum Ecclesiae Gallicanae; cum Calendario*. Franco-Flemish production, on vellum, of the late fifteenth century.] 195 l. small 4^o.

Henry Huth's private catalogue, v. 2, p. 727, first item; Huth sale catalogue, third portion (June, 1913), no. 3802. Sold to Leighton, London bookseller; later owned by New York dealer.

Neatly written in lettres bâtarde, 21 lines to a page; with a full Calendar in French, written in red and black.

There are 38 full-page painted and illuminated miniatures, most of them within gold frames and pillars in imitation of rustic work. The Calendar has gold borders formed into compartments in which are introduced arabesque and fresco ornaments, with landscape miniatures of the twelve Signs of Zodiac in the lower margins; also 24 small miniatures of Saints, etc. The text pages have throughout lateral decorative borders of rich floreate scrolls, natural flowers, fruits, and birds in compartments of various shapes. There are also hundreds of large and small illuminated initials and capitals. The Huth catalogue says: "The miniatures are alike remarkable for their size, force and beauty. The drawing, perspective, costume, grouping, architecture and backgrounds of frescoed walls and freized pillars are all in the most excellent style of art of the period, and the whole is treated in an extraordinary manner."

Rebound in 1920, by the French Binders of Garden City, New York, in red levant morocco, with an elaborate design in Lyonnese style, heavily hand tooled in gold, and vellum doublures.

— [*Horae ad usum romanum*. Paris: Jean Pychore and Remy de Laistre, 5 April, 1503.] 96 l. illus., plates. 4^o.

Bohatta 692. Lacombe 140.

Gothic type; 31 lines (32 on sig. Lii). Printed on vellum. Rubricated in red, blue and gold.

Signatures: A-M⁸. 3 leaves, sig B₆, D₁, E₁, wanting, supplied by facsimiles.

Illustrations: 15 large cuts, including Anatomical man, 3 extra-size cuts, and 11 smaller cuts (with repeat of the Crucifixion) in architectural frames; 26 small cuts in text (including repeats); printers' mark; borders, to f. 1^a and text, comprising scenes from the life of Christ, saints, sibyls, woodland scenes and grotesques, mostly copies of Pigouchet blocks. For identification of cuts with Pigouchet sets cf. *Morgan* 583. Partly colored copy.

Binding, of dark brown morocco, modern. Sides within five fillets, and three stamped bands divided into rectangular compartments each containing a repetition of the same ornament, — in the first band a griffin, in the second a lion, and in the third a fleur-de-lis within a lozenge flanked by four demi-fleur-de-lis. Back stamped and lettered in gilt. Edges gilt.

— Heures a lufaiage de Rôme tout au long || fans riës requierir Auec les figures de la || vie de lhôme: 7 la destrütiõ de hierufalẽ. || [Paris: Guillaume Anabat, pour Gillet Har-

Authors, continued.

douyn et Germain Hardouyn, ca. 1507 or 1508, 116 l. illus. 8°.

Bohatta 768. Lacombe 159. Van Praet, part 1, i, p. 127; 1, v, p. 364.

Gothic type; 29 lines. Large R (for Rome) on first leaf of each quire (except A and C) to left of the signature mark. Vellum copy. Rubricated.

Illustrations: 21 full-page colored cuts including the printers' device (*Silvestre* 54) above title, all in heavy architectural frames, gilt. Elaborate borders composed of renaissance ornaments interspersed with figures of children, saints, hunting scenes, occupations for the months, etc. Initials and capitals in red and blue on gold grounds. *cf. Morgan* 591, and following numbers, for a list of the cuts and comparison of these illustrations with other series.

Binding, by Mackenzie, of dark purple morocco, gilt. Sides within two fillets and with center panel. Edges, gilt. With gold clasps.

With armorial bookplate of Henry B. H. Beaufoy, Esq.

— Hore deipare virginis Marie fecundū vñm Roma || num / plerifq biblie figuris atq chorea lethi circūm / || nite / nouifq effigiebus adornate / vt in feptē palmis || penitentialib' / in vigiliis defunctorū / & in horis fctē || crucis / in horis quog fcti ipūs videre licebit. 1519. [Paris: Thielman Kerver, 5 December, 1519,] 132 l. illus. 8°.

Bohatta 937. Van Praet, part 2, iv, p. 15.

Vellum copy. Rubricated in red, gold and blue. Printed in red and black.

Illustrations: 44 full-page cuts, including anatomical man; illustrations, borders, all uncolored. Kerver's device on the title-page (*Silvestre* 50). 1 colored plate laid in.

Binding of brown calf, gilt. Sides within three fillets with a fleuron in each corner. Back tooled and lettered. Edges gilt.

With bookplates of Walter Thomas Wallace, and Henry William Poor.

— Heures, a la louange de la vierge Marie, || felon lufage de Rome... || [13 lines,] || Et font a vendre, par Maistre Geoffroy Tory de || Bourges, libraire demorāt a Paris fus Petit pōt, || ioignant lhoftel Dieu, a lenfeigne du Pot caffè. ||...|| [Paris: Simon de Colines?] 17 January, 1525,] 152 l. illus. 4°.

Lacombe 343-346. Bernard, p. 101-120.

Roman type; rubricated; title-page and margins ruled in red.

Signatures: A-T^s.

There were three issues of this edition. This, of 17 January, is the first with a French title-page. The body of the work was printed only once but issued with different title-pages and colophons and arrangement of the almanac and privilege. Roman type, in place of the heavy gothic used in the earlier editions, has here been used throughout, to harmonize with the light and graceful illustrations. Bernard states the book was undoubtedly printed by Colines as a joint venture with Tory.

Illustrations: 16 borders, 13 cuts, 2 cuts of Tory's device. The borders (all but one) are signed with the Lorraine cross; one contains the full name Geoffroy Tory, others Tory.

"The volume... has long since become one of the most famous of all books of hours. Not only did it break with tradition but it set new standards of beautiful bookmaking, forming a precedent to which even today the greatest designers of beautiful books return again and again to gather strength... The revolution which it worked can only be compared to that produced by the first italic volume from the Aldine press, for it meant suddenly that the day of the gothic book in

France was over, attacked and killed in its deepest citadel, the prayer book... Here, it is possibly not too much to say, was the first French book which from beginning to end was a highly conscious and deliberate work of art." — *cf. W. M. Ivins, Jr., Geoffroy Tory in: The Metropolitan Museum of Art. Bulletin, April, 1920, v. xv, no. 4, p. 79-86.*

Binding of brown calf, gilt, with parts of front and back panels of an original contemporary binding of the early sixteenth century, inlaid by a nineteenth century binder. Sides within gilt and blind fillets and border of small circular leaf ornaments enclosing a center diamond in a floriated frame and with a center oval lozenge, formed by double fillets, containing an arabesque design in place of an inscription or arms, and outlined by a second frame of a design similar to the outer one. Back tooled and lettered. With gaufré edges, gilt.

Armoial bookplate formed by pasting on inner cover, above the name C. Inglis, M. C., a cut of the Inglis arms, with motto: Recte faciendū securus. On back inside cover a lozenge with monogram M C in red. Illustrations pasted on both inside covers.

Inserted, a folded plate: Triumphe de la Vierge Marie, with five verses.

— Hore in laudem beatiffime virginis Marie: fecundum confuetudinem Ecclesie Parisiensis... [Paris: Par maistre Simon du bois imprimeur pour maistre Geoffroy Tori de bourges, 22 October 1527,] 140 l. illus. 4°.

Bohatta 1012. Lacombe 364. Brunet v, col. 1658.

Gothic type; printed in red and black; leaves ruled in red.

Illustrations: 13 large cuts, 26 different borders (repeated) on all but two pages; 2 cuts of Tory's device (*Silvestre* 604). The borders on all leaves, except sig. a^b, a², are within three-line frames; all leaves ruled in red. Initials in red, except large black initial F on 1. 1^b. For descriptions of the illustrations see: *Bernard*, p. 123-124; *Fairfax Murray* 279; *Mrs. Anna B. M. Jameson, History of our Lord*, 1864, i, 247, and her *Legends of the Madonna*, 1852, p. 213.

Binding, by Chambolle-Duru, of dark maroon morocco, blind, in the style of old stamped bindings. Sides within a scroll frame; center panel of three oblong compartments. Back tooled and lettered. Edges gilt. With vellum end leaves.

— Horæ || Beatissimæ || Virginis || Mariæ, || Ad Vsvm Romanvm, ||...|| Antverpiæ, Ex officina Christophori Plantini. || M.D.LXV. || 8 p.l., 1-176, 171-213, 114-345 [really 455,] (1) p., 9 l. illus. 8°.

Brunet, Suppl. ii, col. 625. Lacombe 582.

Printed in red and black.

Illustrations: 10 full-page woodcuts, 8 of which are signed A; 7 small cuts in text; borders to each page; small ornamental initials; printer's device on the title-page. *cf. Rooses, Christophe Plantin*, p. 104, 273, 275-276; *Pollard, F. B.*, p. 275.

Binding, of old calf, gilt, in the Venetian style. Sides within two fillets and an Aldine border of circular motifs surrounding a center oblong panel with corners and center ornament in an arabesque design on a solid gold ground with spaces stippled in gold. Back tooled in panels with the border design. With gilt edges, gaufré.

Bookplate of Samuel Putnam Avery.

Mss. inscription on the title-page: Le Comte de Menthon.

— Livre d'heures [complet, en Latin et en Français, à l'usage de Paris. Paris: Hetzel éditeur, 1837,] 9 p.l., 790 p. 10 col'd pl., illus. 12°.

With the "approbation" of the bishop of Paris dated 28 November, 1837.

Illustrations: Illuminated title-page, 10 plates, ornamental and historiated borders to all pages, small

Authors, continued.

vignettes, and initial letters. The plates include representations of Christ in the Garden, Christ in the Manger, the Adoration of the Magi, the Resurrection, and the Last Supper.

Binding, by Gruel, of black levant morocco. Sides within two two-line fillets, blind. Silver gilt corners and clasps with leather straps, silver bosses, brass corner ornaments. Doubled with green moire. With gauffed edges.

With bookplate of Samuel P. Avery.

— *Le livre d'heures de la Reine Anne de Bretagne*. Traduit du Latin et accompagné de notices inédites par M. l'Abbé Delaunay. Paris: L. Curmer, 1861. 2 v. illus. 49 extra pl. 4°.

[v. 1.] Text, 477 p.

[v. 2.] Translation. 474 p.

One of 850 copies printed. Originally published in 50 parts.

Text, in 15th century gothic type, from the original manuscript in the Bibliothèque nationale at Paris. Prefixed to v. 2, a list of the subscribers; appended, a catalogue of the plants used in the decorative borders.

Illustrations: 63 large miniatures, including the calendar, and nearly 350 borders, the work of Jean Bourdichon, reproduced by lithography in the original colors. At p. 7, a portrait of Queen Anne. Inserted in the text, mounted photographs of 49 of the miniatures.

Binding, by Capé, of brown crushed levant morocco, gilt. Sides within two frames inlaid in black, each surrounded by two fillets in gilt. In the center, the arms of Anne of Brittany tooled in gilt and inlaid in leather of five different colors. Doubled with dark green watered silk within a border of small tools. Backs inlaid and lettered in gilt. With lining of dark green watered silk and gilt edges, those of v. 1 tooled, with the letter L painted in red at the top and bottom, and the letter A in red, black, and white on the front.

— *See also* BERTAUD, JEAN.

— MISSAL.

— *Missale secundum ritum Romane curie*. Venice: Antonius de Zanchis, 17 May 1505. 8 p.l., 233 l., 1 blank l. illus. f°.

Esling, Missels imprimés à Venise 65. Weale, *Bibliographia liturgica*, 1886, p. 146.

Gothic type; 2 columns; 38-40 lines. Printed in red and black with title and initials in red.

Signatures: ✠^s, a-m^s, n^s, o-z, r, s, z, A^s, B-C¹⁰. sig. C₁₀ blank.

Illustrations: Full-page woodcut of the Crucifixion, verso l. 99; 3 historiated and 5 ornamental woodcut borders; 53 small woodcuts of scenes from the New Testament, of saints, etc.; initials; 28 full pages of music; printer's device in red.

Binding, Italian of the 16th century, of brown calf. Sides divided into compartments formed by painted dark brown bands outlined in gold, the space filled with Renaissance ornaments painted gray, cream and green, outlined in gold on a pointillé ground. Center oval of both sides painted with the arms of Cardinal Ercole Gonzaga. Back in a design similar to the sides. *cf.* Burlington Fine Arts Club, *Exhibition of bookbindings*, 1891, pl. 19.

— OFFICES. SALISBURY.

Officium beate Marie v'ginis ad vsum Sarū: cū || plurib' deuotis orationibus ⁊ cōtēplatiōibus imp'sū || caracteribus / figuris / ac mortis accidētia nouiter ad= || ditis. Expenfis honesti viri Symonis vostre cōmo= || rantis Parisius in vico nouo e regione diue virginis || Marie: in interfignio sancti Johannis euan-

gelifte. || [Paris: For Simon Vostre, ca. 1512.] 128 l. plates, illus. 16°.

Hoskins: *Horæ beatæ Mariæ Virginis, or Sarum and York Primers*, no. 40. See: Lacombe, p. xxx.

Gothic type; 26 lines. Printed on vellum in red and black.

Signatures: a-q^s. Sa, for Sarum, on first leaf of sig. b-q. Only the first leaf of signatures marked.

Calendar 1512-1530. Latin and English text.

"From a very early time the superior skill of foreign printers had procured them many commissions to print service-books for the English market, alike on account of their greater accuracy, their experience in printing in red and black, and the more attractive illustrations which they had at their disposal. Not long after 1470 a Sarum Breviary was printed abroad, possibly at Cologne... When the Paris printers and publishers had won the admiration of all Europe by their pretty editions of the Hours of the Blessed Virgin, they competed with each other for the English market." Pollard, *F. B.*, p. 228-229.

Illustrations: 15 large cuts, including the skeleton; 10 small cuts in text; Vostre's device; borders of various Pigouchet series but without side ornaments; with the new borders of scrolls, foliage with figures of boys, centaurs, griffins, rabbits, showing the German influence upon the style of the pure French horæ. The printer's device is that used by Vostre on his later editions without the space below the name, which is followed by six lines of title.

Binding, French, of the first half of the 17th century, of olive morocco, browned by age, gilt. Sides within two three-line fillets, the outer with minute ornaments at the angles, the inner with larger ones at the angles forms a center panel with a design partly pointillé and partly solid line, in the corners and center diamond-shaped ornament surrounding a small, line oval containing the motto "DEVS NOS REDIME," on front panel and "DON DE SE LIMER," on back panel. Back tooled with small ornaments. Edges gilt. The tools at the angles of the inner fillet are identical with those employed during the reign of Henri iv. *cf.* Weale, *Bookbinding*, 1898, p. cvi, ex. 2.

With Blauw armorial bookplate.

— PRAYERS (LATIN). *See* BIBLE. OLD TESTAMENT. PSALTER, ETC.

C'EST L'Ordre Qvi || A Este Tenv A La Nouvelle Et Ioyevse Entree, Qve Tres- || hault, trefexcellent, & treispuissant Prince, le Roy || trefchrestien Henry deuxiesme de ce nom, a || faicte en fa bonne ville & cité de Paris, || capitale de son Royaume, le fe- || ziefme iour de Iuing || m.d.xlxi. || A Paris, || Par Iean Dallier Libraire, demourant sur le pont fainct || Michel à l'enfeigne de la Roſe Blanche. || Par Privilege Dv Roy. || [1549?] 37 f., 1 l. 2 pl., 9 illus. 4°.

Brunet II, col. 997-998; suppl. I, col. 448. Le-preux: *Gallia typographica*, I, part 1, p. 177-188.

Editions were published, without date, by Jacques Roffet, and by Jean Dallier, with variations in the imprint and omission of the "privilege." This edition, without the privilege and with the mark of Dallier (*Silvestre* 113) on the title-page has imprint without "On les vend" preceding "A Paris."

Illustrations: 9 full-page plates, with text on verso, on f. 4, 5, 9, 11, 13, 15, 16, 19, 38; plate on leaf between f. 27-28; folded plate at end; in all, 11 plates, 2 initial letters. The plates, illustrating triumphal arches, columns, etc., are all in the same style; those on f. 11, 16, 19, 38 bear the cross of Lorraine, mark of Geoffroy Tory and his workshop, used even after the master's death in 1533. "While agreeing with M. Renouvier that these plates were drawn by Jean Cousin, we may well... attribute the engraving of them to Tory's workshop." *cf.* Bernard, p. 235-238; and Renouvier, *Des types*, p. 162.

Binding, by Chambolle-Duru, of red crushed levant morocco. Doubled with marbled paper within a border

Authors, continued.

of small tools and fillets. Back lettered in gilt. With edges gilt, and marbled end papers.

With this is bound: *C'est l'ordre et forme qui a este tenue au sacre & couronnement de treshaute & tresillustre dame Madame Catharine de Medicis, royne de France...1549.* A Paris: Par Iean Dallier [1549?].

C'Est L'Ordre || Et Forme Qui A Este Te- || nue au Sacre & Couronnement de treshaute & tref- || illustre Dame Madame Catharine de Medicis, Roy- || ne de France, faict en l'Eglise Monfeigneur fainct De- || nys en France, Le x. iour de Iuin. || M.D.XLIX. A Paris, Par Iean Dallier Libraire, demourant fur le pont fainct Michel à l'enfeigne de la Roſe Blanche. || Par Privilege Dv Roy. [1549?] 10 f. 4°.

Brunet II, col. 997-998. Lepreux: *Gallia typographica*, I, part 1, p. 177-188.

This edition corresponds with and was probably printed to accompany the description of the pageant of Henri II. With the device of Dallier (*Silvestre* 113) on the title-page.

Bound with: *C'Est L'Ordre Qui A Este Teny A La Nouvelle Et Ioyevse Entree...* Paris [1549?].

CHANTS et chansons populaires de la France. {série 1-3. Paris: H. L. Delloye, 1843. 3 v. illus. 8°.

First impression. On wove paper. Engraved title-page also to each volume. Title to série 3 reads: *Chants et chansons populaires de la France.* Notices par M. Du Merſan. Original cover to série 3 dated 1844. Each volume originally published in 28 parts. Leaves in this copy washed and sized.

Illustrations: 338 steel engravings by various artists on 169 leaves. For detailed information concerning the illustrations, see: Brivois, Jules. *Guide de l'amateur.* Bibliographie des ouvrages illustrés du XIX^e siècle. Paris, 1883. 8°. p. 94.

Binding, by Mercier, 1902, of green straight-grain morocco, gilt. Sides within fillets surrounding a border with floreated ornamentation at the corners and sides joined by fillets of five lines; center panel adorned with a floreated lozenge in a frame composed of a single-line fillet with a small ornament at the corners. Doubled with red watered silk within fillets and a border of small tools. Backs tooled and lettered. Original covers bound in.

CHARNAY, DÉSIRÉ.

Les ancienns villes du Nouveau monde; voyages d'exploration au Mexique et dans l'Amérique centrale, par Désiré Charnay, 1857-1882. Ouvrage contenant 214 gravures et 19 cartes ou plans. Paris: Hachette et Cie., 1885. xii, 469 p., 1 l. 1 map, 1 port. 4°.

no. 1 of twelve copies on Japan paper.

Illustrations: frontispiece portrait of the author, 187 designs in the text, and 45 plates, paged in. In all, 233 illustrations.

Binding, by Bretault, three-fourths red crushed levant morocco. Back lettered in gilt. With marbled end papers and rough edges; gilt top.

CHARNOIS, JEAN CHARLES LE VACHER. *See* LE VACHER DE CHARNOIS, JEAN CHARLES.

CHATEAUBRIAND, FRANÇOIS AUGUSTE RENÉ, VICOMTE DE.

Les aventures du dernier Abencerage. Portrait d'après David d'Angers, interprété par Florian, 43 illustrations de Daniel Vierge,

gravées par Florian. Paris: É. Pelletan, 1897. 135(1) p. 44 extra pl. 4°.

no. 54 of fifty-five copies on India paper. This copy printed for Mr. Spencer.

Illustrations: ornamental half-title; portrait of the author after the medallion of David d'Angers; frontispiece; 3 head- and 3 tail-pieces; 25 vignettes in the text, and 10 plates, with 44 plate proofs appended. Plates paged in. In all, 88 illustrations.

Binding, by Canape, 1911, of red crushed levant morocco. Sides within fillets surrounding a border of twisted rope tooled in blind, with gilt dots at the sides and in the interstices; center panel adorned with a large diamond-shaped lozenge and corner ornaments tooled in blind, filled with knots, and twisted rope interspersed with gilt dots. Doubled with green morocco tooled in gilt in the same manner as the sides, but with a circular panel stamp showing a six-pointed star interlaced with semicircles, with knots in the interspaces. Back tooled and lettered. With gilt edges and lining of red grosgrain silk. Original covers bound in.

CHAUCER, GEOFFREY.

The works of Geoffrey Chaucer, now newly imprinted. {Colophon: Here ends the book of the Works of Geoffrey Chaucer, edited by F. S. Ellis; ornamented with pictures designed by Sir Edward Burne-Jones, and engraved on wood by W. H. Hooper. Printed by me William Morris at the Kelmscott Press, Upper Mall, Hammersmith, in the county of Middlesex. Finished on the 8th day of May, 1896.} 2 blank l., ii p., 1 l., 554 p. f°.

One of 425 copies. Side notes and headings in red.

"The hearty thanks of the editor and printer are due to the Reverend Professor Skeat for kindly allowing the use of his emendations to the Ellesmere ms. of the Canterbury tales, and also of his emended texts of Chaucer's other writings. The like thanks also the editor and printer give to the delegates of the Oxford University Press for allowing them to avail themselves of Professor Skeat's permission."

Illustrations: 87 pictures by Burne-Jones; full-page woodcut title, 14 large borders, 18 borders or frames for the pictures, and 26 large initial words, together with small and large initial letters, designed by W. Morris.

Binding, by Rivière, 1910, of red crushed levant morocco. Sides within three ornamental embossed borders separated by fillets tooled in blind and surrounding a center panel tooled in blind with ornamental fillets forming compartments, each stamped with a center tool. Doubled with vellum within a frame of fillets tooled in blind and enclosing an embossed border. Center panel surrounded by a broad Florentine border of fillets and small tools in gilt. Back lettered and embossed. With rough edges and vellum paper end papers; gilt top.

CHEVIGNÉ, LOUIS MARIE JOSEPH LE RICHE, COMTE DE.

Les contes rémois, par M. le Cte. de C... [i.e., Louis Marie Joseph le Riche, comte de Chevigné.] Dessins de E. Meissonier. Paris: M. Lévy frères, 1858. 3 p.l., (1)4-239 p. 3 port. 3. ed. 8°.

On large-size Holland paper.

Illustrations: 3 portraits, including one of Meissonier, and 49 head-pieces, all on India paper and mounted. In all, 52 illustrations.

Binding, by Marius Michel, 1907, of blue crushed levant morocco, gilt. Sides within a frame of two double fillets, the corners left open, tooled with a floreated harp, and inlaid with a yellow rose; the interspaces tooled with branches of leaves and buds. Doubled with ochre morocco inlaid with a Grolieresque pattern in blue, the interspaces filled with delicate branches of leaves and flowers tooled in gilt and inlaid in red, yellow, white, and green. Back tooled, inlaid, and lettered in gilt. With edges gilt over

Authors, continued.

rough, marbled end papers, and lining of dark gray-brown grosgrain silk. Original covers bound in.

[CHRONIQUES dites Martinienues. Written on vellum in A. D. 1458.] 237 l. f°.

For various redactions of the "Chroniques Martinienues" see Le Boeuf in *Mémoires de l'Académie des inscriptions et belles-lettres*, v. 20, and for evidences relating to the Counts d'Armagnac and Dukes de Nemours, see [Chasot de Nantigny], *Généalogie historique de la maison royale de France* (1738), p. 48 ff., 56 ff.; and similar work by Anselme and Du Fournay, v. 3 (1728), p. 428 ff.

This volume has an interesting and unusual provenance. It was undertaken at the direction of Louis de Laval, Seigneur de Chastillon et de Frivendour, Gouverneur du Dauphiné, by his chaplain Sébastien Mamerot of Soissons, in 1458, and presented by the governor to his grand-nephew, Jacques d'Armagnac. The prologue and a coat-of-arms on the first page attest this connection. The partly obliterated colored arms belonged to the unfortunate Jacques d'Armagnac, Duc de Nemours, Comte de la Marche, who was decapitated in 1477 by order of Louis XI, on account of his treason to the reign. An engraved bookplate by Noël also bears the arms of the Counts d'Armagnac. From manuscript inscriptions and names it is judged the volume thereafter belonged to the Princess Marie of Clèves, Duchess of Orleans, and mother of Louis XII and Charles III, "connétable" of Bourbon. When the effects of the "connétable duc de Bourbon" were confiscated, it seems the volume came into the possession of his "écuyer," Antoine de Thélis, Seigneur des Forges et de Cornillon, whose daughter's son, Claude d'Ogerolles de Thélis, inherited his grandfather's titles and at the end of the 16th century owned the manuscript, as attested in his handwriting. In Claude de Thélis' autograph there are also numerous family memoranda and marginalia. In 1712 the manuscript was owned by M. du Tilliot; in 1758 by a judge named Lantin; in 1759 by a Frenchman, Demigieu. In later years it was the property of a German count and bibliophile, who sold it to a Leipzig bookseller.

The treatise is a French translation, reworking, and expansion of a famous Latin chronicle of emperors and popes by the Dominican historian Martin of Troppau, or Martinus Polonus, whose family name was Strzebski (died 1278), and by his continuators. In this expanded form of the redactor of 1458 the chronicle is not only different from the Latin prototype, but also different from an existing 14th century version, or the first printed editions, so that this manuscript has particular critical value. Besides the histories of emperors and popes, there are, for example, histories of Mohammed, the Tartars, annals of Toulouse, and events in the history of southern France, including accounts of natural phenomena, such as earthquakes, floods, epidemics, and famines. The chronicle ends with the death of Pope Clement VII in 1394.

Besides the original 237 l. of vellum (the last a blank and foliations xlv, ccxxiii, and ccxxv not included and perhaps cut out), there have been inserted eleven paper leaves at the beginning and one at the end. Of these, 13 p. are filled with a table of chapters by folios and other pages have memoranda, etc., and some are blank. The vellum leaves have old roman foliations, and also a later pagination.

The manuscript is especially fine as a work of art. It has 24 miniatures, one being full-page. The work of illumination has been assigned, on good authority, to the School of Touraine, but the name of the artist is unknown. There are colored initials throughout the text. The scenes depicted in the illustrations "are for the most part taken from the ancient and early mediæval history, but the people, the costume, arms, architectural details and other accessories" are of the middle of the 15th century, reflecting the civilization of southern France at that time.

Binding executed in the eighteenth century in France, of mottled calf, gilt back tooled with dentelles, conventionalized flower vases, birds, etc.; red over gilt edges, end leaf and lining of mottled paper, whirls. Some old marginal notes have been cut into by the binder.

CLARETIE, JULES.

La canne de M. Michelet; promenades et souvenirs. Préface par Alfred Mézières. Douze compositions de P. Jazet, gravées à l'eau-forte par H. Toussaint. Paris: L. Conquet, 1886. 3 p.l., iv, 256 p., 1 l. 12 pl., 1 port.; 26 extra pl. 8°.

no. 18 of 150 copies on large-size hand-made wove paper. Initialed by the publisher.

Illustrations: frontispiece portrait of the author, and 12 plates, all with plate proofs in two states; on the half-title, an original aquarelle by Jazet. In all, 40 illustrations.

Binding, by Marius Michel, 1896, of full black crushed levant morocco, without ornament. Doubled with red morocco, within a border of small tools. Center panel surrounded by a frame of two fillets and an inner frame of three, broken and ornamented at the corners. Back lettered. With gilt edges, marbled end papers, and lining of pale gold silk brocaded in black and white. Original covers bound in.

CLEMENT VIII, POPE.

Caeremoniale Episcoporum Ivssv Clementis VIII. Pont. Max. Novissime Reformatum. Omnibus Ecclesijs, præcipue autem Metropolitanis, Cathedralibus, & Collegiatis, perutile, ac necessarium. Romæ, Ex typographia linguarum externarum, Anni Iubilæi MDC. Menis Octobris... 4 p.l., 294 p., 3 l. illus. f°.

The pope's proclamation signed: M. Vestrius Barbanius.

Title and text in red and black; text in double columns within ruled borders.

Illustrations: Engraved plates in the text; engraved title-page. Ornamental initials.

Binding of red morocco, gilt. Sides within a border of interlaced lozenges each with a lion and four stars; an inner row of fleurs-de-lis and fillets. Center in compartments containing stars, cupids, laurel branches, five-pointed crowns, fleurs-de-lis, and roses, with the arms of Guillaume Hugues, bishop of Nevers, in oval medallion in center. Back tooled.

CLÉMENT, NICOLAS, DE TREILLE.

Avstrasiæ || Reges Et Dvces || Epigrammatis, || Per || Nicolaum Clementem Trellæum || Mozellanum descripti. || Coloniae, M.D.XCI. 4 p.l., 130 p. illus. 4°.

Edited by F. Guibaudetus.

Illustrations: 63 medallion portraits engraved by Pierre Woëriot; 2 ornamental initials, I and P.; tail-piece and 3 type bands. See: Nagler, v. 22, p. 17.

Binding, early 17th century, of light brown calf, gilt. Sides within two-line fillets with arms of Charles I, when prince of Wales (1612-1625). Edges colored light green. Back tooled and lettered; rebacked.

British Museum duplicate, stamped "1787." With bookplate of Samuel Putnam Avery.

COCHIN, CHARLES NICOLAS. See GRAVELOT, HUBERT FRANÇOIS BOURGUIGNON, AND C. N. COCHIN.

COIGNET, JEAN ROCH.

Les cahiers du Capitaine Coignet (1776-1850), publiés d'après le manuscrit original par Lorédan Larchey. Illustrés par J. Le Blant. Paris: Hachette et Cie., 1888. 3 p.l., (i)vi-viii, 294 p., 1 l. 18 pl.; 5 extra pl. f°.

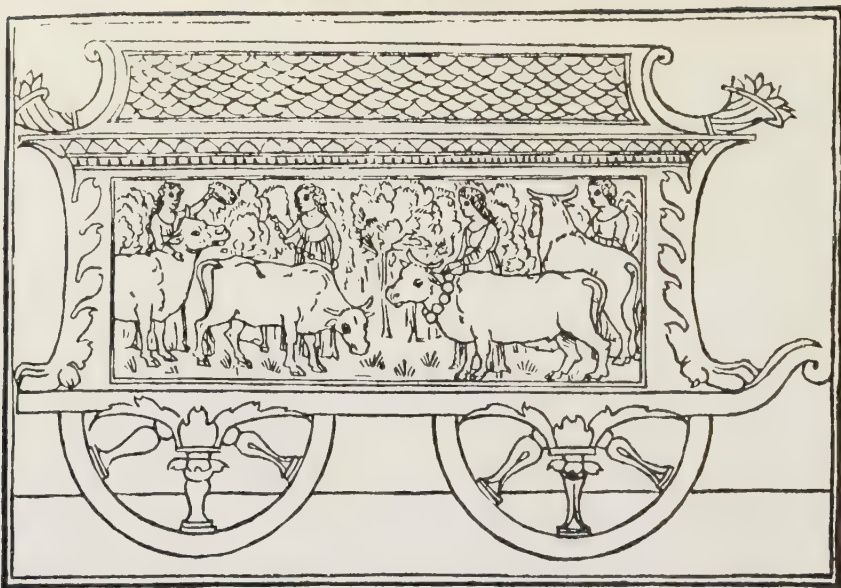
One of 25 copies on Japan paper. This copy reserved for E. Martinet, the printer of the book.

Illustrations: 66 vignettes in the text, reproduced by the process of Guillaume frères, 18 photogravure reproductions by the process of Dujardin, each mounted and accompanied by guard sheet with de-



SCHOOL OF TOURAINE
ILLUMINATED PAGE FROM
CHRONIQUES DITES MARTINIENNES
BY MARTINUS POLONUS AND OTHERS

PRIMA TABELLA.



Quella Nympha cõfisa la sinistra tabula cõtineua, che ascenso hauea sopra il manfucto & candido Tauro. Et quello q̃lla p el tumido mare ti mida, tràffretaua.

SEC V N D A S I N I S T R A .



Nel fronte anteriore, Cupidine uidi cū innumera Caterua di promi scua gēte uulnerata, mirabõdi che egli tirasse larco suo uerso alto olym po. In nel fronte posteriore, Marte mirai dinanti al throno del magno Ioue, Lamentātise che el filiolo la ipenetrabile thoraca sua egli la haues- selacerata. Et el benigno signore el suo uulnerato pecto gli monstraui. Et nell'altra mano extenso el brachio teniua scripto, NEMO.

k iiii

WOODCUT PAGE FROM
HYPNEROTOMACHIA POLIPHILI

BY FRANCESCO DE COLONNA

PRINTED ON VELLUM BY ALDUS MANUTIUS, VENICE, 1499

Authors, continued.

scriptive letterpress, and 5 original pen and ink drawings by Le Blant. In all, 89 illustrations.

Binding, by Mercier, 1897, of red crushed levant morocco, gilt. Sides inlaid with a frame of green morocco tooled in gilt and surrounded by fillets of five lines; corners square, with floreated armorial ornaments of different design on dark green morocco inlaid in a circle of red; at the sides, an octofoil inlaid in the same way. Doubled with brown morocco within a border of small tools. Center panel within a deep ornamental border, the design inlaid in leather of six different colors; the whole within a border of three inlaid fillets, the outer and inner of ochre, and the center of green morocco tooled with a Greek fret. Back tooled, lettered, and inlaid in colors; at the bottom, the monogram of Mr. Spencer. With gilt edges, marbled end papers, and lining of dark green grosgrain silk. Exhibited by Mercier at the Exposition universelle, Paris, 1900.

[COLONNA, FRANCESCO DE.]

Hypnerotomachia Poliphili... [Venice: Aldus Manutius, December, 1499,] 234 l. illus. f°.

Hain * 5501. Essling 1198. Renouard, p. 21-22. BMC v, 561.IB.24500. Van Praet, part 2, iv, p. 98.

Roman type (Proctor 5574); 38-39 lines. Printed on vellum.

Signatures: 2^a, a-y⁸, z¹⁰, A-E⁸, F⁴.

The second title on l. 5^a, line 5, has SANEQVE. In two paper copies examined, as in BMC IB.24500, the last two letters appear to have been erased and AM stamped in to read: SANEQVAM. The last leaf, with errata and colophon on the recto, verso blank, is different printing from that in most paper copies.

First edition. The most famous of Venetian illustrated books. Printed by Aldus at the expense of and for Leonardo Crasso, a jurisconsult of Verona who owned the copyright and secured a prolongation in 1508-9 as he "had drawn no profit from it, nor had been able to sell it owing to the wars."—Horatio F. Brown, *The Venetian printing press*, London, 1891, p. 58. This, the only illustrated book printed by Aldus, was on a more elaborate scale and not in the style of his own publications. The authorship is generally credited to Francesco Colonna, a Dominican friar, who had been a teacher of rhetoric at Treviso and Padua.

Illustrations: 170 woodcuts of various sizes; ornamental initials of three styles in two sizes, strapwork on shaded background, and plain on floral backgrounds, and three large initials—P, strapwork, —L, floral,—E, interlaced branches. "As regards the authorship of the wonderful illustrations the signature .b. on the third has led to their being attributed to numerous celebrated artists, but it is now fairly well recognized that celebrated artists in Italy did not concern themselves with bookwork, and that .b. is probably the signature of a woodcutter's workshop. Attempts to make a list of other books illustrated by the same hand are baffled by the dual personality which has to be dealt with. The present writer is inclined to doubt whether the same designer and the same illustrator worked together in any other book." *Dyson Perrins* 139; see also Josef Poppelreuter, *Der anonyme Meister des Poliphilo*, Strassburg, 1904.

Binding, 18th century, of red morocco, gilt. Sides plain within a three-line fillet with a star in each of the four corners. Back tooled and lettered. Edges gilt.

The Bishop Butler-Lord Vernon-Sir George Holford copy.

COPPÉE, FRANÇOIS.

Le passant; comédie en vn acte en vers. Réproduction en facsimile du manuscrit de l'auteur et d'une page de musique de J. Massenet. Compositions de Louis Édouard Fournier. Eaux-fortes de Léon Boisson. Édition

avtorisée par Alphonse Lemerre. Paris: A. Magnier, 1897. 4 p.l., xxxix (i) p., 2 l. 4°.

One of four copies only, printed on white satin. Autograph letter of A. Romagnol, director of the Librairie de la collection des dix, inserted.

Illustrations: 39 illustrated borders for the text proper, and 8 designs for the preliminary and subsequent matter. In all, 47 illustrations.

Binding, by Mercier, 1908, of white crushed levant morocco, gilt. Sides tooled with an arabesque border enclosing a diamond-shaped center ornament of the same design, both inlaid in leather of six different colors; the whole within a frame of three fillets. Doubled with light blue morocco within a border of small tools. Center panel tooled with a repeat pattern of plain and floreated fleurs-de-lis within oval frames of two sizes, and enclosed by an inlaid border of light brown. Back lettered and inlaid in colors. With gilt edges and lining of white watered silk.

— — — Paris: A. Magnier, 1897. 7 p.l., xxxix f., 1 l. 1 fac., 1 pl.; 144 extra pl. 4°.

One of thirty-eight copies on India or hand-made wove paper, numbered 16 to 53; this copy on India paper, no. 30.

Illustrations: 39 illustrated borders for the text proper, 8 designs for the preliminary and subsequent matter, 1 facsimile, and 1 plate, with plate proofs in three states for all except the plate and the design on the second preliminary leaf and with one additional state of the design on the fifth preliminary leaf, appended; inserted following the first preliminary leaf, a portrait of the author and one of the illustrator, both no. 19 of an impression of 20 copies, on Japan paper, and autographed by M. Romagnol, the engraver. In all, 193 illustrations.

Binding, by Gruel, 1903, of full tan-colored calf. Sides within fillets in gilt and in blind forming at the ends of the board, rectangular compartments adorned with branches of flowers and foliage, and at the corners, square compartments containing eight bust medallions after motifs from the gates of the Baptistery in Florence; the entire ornamentation modelled by hand and chiselled in the leather. Doubled with dark blue morocco. Center panel within five fillets plain, a sixth au pointillé, and an inner frame of two fillets enclosing a star in blind; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With gilt edges and lining of blue grosgrain silk. Original covers bound in. Inserted in the end papers, an autograph letter from M. Gruel concerning the binding.

COSTELLO, LOUISA STUART, compiler and translator.

The Rose garden of Persia. By Louisa Stuart Costello... London: Longmans, Brown, Green, & Longmans, 1845. 1 p.l., xvi, 193 (1) p. incl. col'd illus. 12°.

First edition; Vizetelly Brothers and Co., printers and engravers.

Title-page and text within ornamental red borders.

A collection of selections from Persian literature. The compiler was a miniature painter and one of the most voluminous and popular writers of her day. She was one of the first to call attention to the occupation of copying illuminated manuscripts and worked at this business both in Paris and London.

Illustrations: Illustrated title in gold and colors on verso of the printed title-page; 11 pages with illuminated borders or ornaments in Persian designs, the work of Miss Costello and her brother Dudley.

Binding, by Joly, of very dark blue morocco, gilt. Sides within a narrow border of fillets, with a semis of alternate rows of small inlaid red and blue flowers, with a small open diamond-shaped ornament between each. Doubled with yellow Chinese silk within a narrow border. End leaves covered with same yellow silk. With gaudred and painted edges in a Persian design within a burnished gold border.

With bookplate of Samuel Putnam Avery.

Authors, continued.

COURS de danse fin de siècle. See RODRIGUES, EUGÈNE.

CRESCENZI, PIETRO DE.

...De Agricvltvra. [Venice: Matteo Capcasa (di Codeca), 31 May 1495.] 180 l. illus. 4°.

Reichling iv, p. 203 (H.C.5839). See: BMC v, 486.IA.22771. Essling 842. Dyson Perrins 88.

Roman type (Proctor 5002); 2 columns, 42, 43 lines.

Signatures: aa⁴, a-l⁸, A-L⁸.

In Italian.

Issue with the correct date; BM and Bib. Nat. [Res. 767]bis, copies are of the issue with date printed MCCCCV.

Illustrations: 1 large cut on f. 1, 40 small cuts, including 12 repeats, in text; initials. Cuts on sig. ca⁴ and K⁸ are signed b; and on sig. H⁸, signed F. These initials seem to be as yet unidentified and although Lippmann states, with reference to the small b that "the assignment to Bellini comes nearest to the truth," they are now thought to be those of the wood-cutters and not the designers. cf. Essling 842. "Of the...smaller cuts...some are made for the book, others taken from the Malermi Bible of 1490 and other sources." — cf. Dyson Perrins 88.

Binding, of the 19th century, of green morocco, gilt. Sides within a two-line fillet, and a frame of two and three fillets respectively, with side and corner ornaments. Back tooled and lettered. Edges gilt.

CURTIS, GEORGE WILLIAM.

Prue & I, by George William Curtis. Illustrated from drawings by Albert Edward Sterner. New York: Harper & Bros., 1892. xix, 271 (1) p. 1 extra pl. 8°.

no. 73 of 250 large paper copies.

Illustrations: frontispiece etching (signed artist's proof, with remarque), 9 head-pieces, 72 vignettes in the text, 7 tail-pieces, and 15 plates, pagged in. In all, 104 illustrations.

Binding, by the Club Bindery, 1898, of dark blue crushed levant morocco, gilt. Sides within three fillets and almost covered with an elaborate spray of roses and leaves. Doublé with pale blue silk within six fillets enclosing a border of small tools. Back lettered; panels mitred and cornered, with center tool. With edges gilt over rough, marbled end papers, and lining of pale blue silk.

THE DANCE OF DEATH.

Les simulachres & || Historiees Faces || De La Mort, Avtant Ele || gammët pourtraictes, que artifi- || ciellement imaginées. || A Lyon, || Soubz l'escu de Coloigne. || M.D.XXXVIII. 52 l. illus. 4°.

Baudrier v, 175-177. Brunet III, col. 264.

First edition; dedication by Jean de Vauzelles with a French quatrain, to each cut, by him or Gilles Corozet.

Signatures: A-N⁴.

The actual facts concerning the origin, design and first publication of this work are still undiscovered although it is generally agreed that the designs for the woodcuts were by Hans Holbein and were cut by one Hans Lützelburger. The delay in publication and its anonymous air are attributed to religious difficulties and Holbein's position at the English court. The preface and dedication seem intentionally obscure and misleading. This is the earliest known edition of the book. The printing is definitely credited to the brothers Melchior and Gaspar Trechsel, but Baudrier enters the title under Frelon. It is possible that the brothers Jean II and François Frelon in their close business association with the Trechsels, and their connections

in Basle, were largely responsible for the publication and editing.

Illustrations: 41 small woodcuts with headings and text, without signatures or initials except on the "Duchess" which bears the initials H. L. Initials; printers' device on title-page. It is thought that the designs were made by Holbein previous to his departure for England in 1526, possibly as early as 1524-25 and before 1527, and that they were cut by that Hans Lützelburger of whom so little is known save the perfection of his work, that he cut Holbein's designs, had business relations with the publisher Trechsel and died in 1526.

Previous to this publication, proofs of forty of the prints (all except the Astrologer) printed on four folio leaves, one side only and ten to a page, were issued in sheet form with a title to each cut in German in type resembling Froben's. No evidence has been discovered to prove these sheets were issued in book form. More or less complete sets of these are found in the chief print collections. Enlarged pen copies of twenty-three sketches of this woodcut series of proofs, presumably sketches for small glass paintings, are preserved in the Berlin Museum and one bears the mss. date 1527, thus furnishing an approximate date for the issue of the sheets of cuts.

"The woodcuts of the first Lyons edition of the Dance of Death are unrivalled by any other production of the art of wood engraving, either in past or present times... (p. 418). The engraver, whoever he might be, was certainly not only the best of his age, but continues unsurpassed... and I am satisfied that such precision of line as is seen in the heads could only be acquired by great practice. The designs... are so excellent in drawing and composition, and so admirably are the different characters represented, — with such spirit, humour, and appropriate expression, — that to have produced them would confer additional honour on even the greatest painters of that or any other period."... cf. W. A. Chatto, *A treatise on wood engraving*, London, 1839, p. 407. See also Alfred Woltman, *Holbein...tr.* by F. E. Bunnett, 1872, p. 245-246, 265-266.

Binding, modern, of tan calf. Sides within a blind fillet of small tools and a one-line fillet, gilt. Back in six compartments, tooled, and lettered on green morocco inlay. Blue glazed end papers. Edges gilt.

With armorial bookplate of Alfred Pfeiffer; no. 1812.

DANIEL, GEORGE.

An Elizabethan garland; being a descriptive catalogue of seventy black-letter ballads, printed between the years 1559 and 1597. In the possession of George Daniel, of Canonbury... London, 1856. xii, (1)14-31 p. plates, illus. 8°.

25 copies privately printed.

Illustrations: Illuminated title-page; printed title-page with decorations; profusely illustrated with old prints, plates, portraits and clippings, mss. leaves, facsimiles of ballads, views, small cuttings for marginal illustrations, and extracts from writings of George Daniel.

Binding of brown morocco, gilt. Sides within a series of gilt and blind fillets, with corner ornaments. Back tooled and lettered. Edges gilt.

With bookplates of William Horatio Crawford, Lakelands, Cork; and of Samuel Putnam Avery.

DANTE ALIGHIERI.

[Divina commedia. Florence: Niccolò di Lorenzo, 30 August, 1481.] 370 l. illus. f°.

Hain *5946. Dyson Perrins 23.

Roman type (Proctor 6120); 60 lines.

Signatures: i-iii¹², a¹⁰, b⁸, c-e¹⁰, f⁸, g¹⁰, h-i⁸, j¹⁰, m-n⁸, o-r¹⁰, s⁸, aa-gg¹⁰, hh¹², ll-mm¹⁰, oo⁸, a[and A]⁸, B-H¹⁰, I⁸, L¹²; including 4 blank leaves.

First Florentine edition of Dante and the first of Landino's collated text and commentary.

Illustrations: 19 small copperplate engravings, the first two printed, the others pasted on the leaves. Large initial N, and other illuminations at top and

Authors, continued.

side of sig. a⁸; small colored initials. "Engravings were executed for the first eighteen cantos of the *Inferno*, blank spaces being left for them, and the sheets at first being passed through the press a second time to receive the impression of the plates. In some copies, however, no engravings have been inserted, in others only two, while a complete set of eighteen is extremely rare. The difficulties of the double impression may have been the cause of the abandonment of the plan, as in most copies only the first two plates are printed in their places, the later ones being pasted in. It used to be thought that the plates were engraved by Baccio Baldini from the designs of Botticelli, but the discovery of the real Botticelli designs in the Duke of Hamilton's manuscript, now at Berlin, shows that these plates are only versions of excerpts from them, and there is no sound reason for attributing them to Baldini." — *Morgan* 398. For an account of the Botticelli connection, a list and description of the plates, and a bibliography, see: A. M. Hind, *Catalogue of early Italian engravings... in the British Museum*, London, 1910, p. 83-94; see also, in this list, Bettini, *Monte Sancto di Dio*, Florence, 1477.

Binding, by Sangorski and Sutcliffe, 1923?, of dark brown morocco. Sides within four fillets, blind, with small floreated conventional ornament in each corner within the third and fourth fillets. Doubled with watered paper in a wing design of rose, yellow, gray, green and blue. Edges gilt. Back with five bands, lettered.

— *Divina commedia*. Venice: Matteo Capcasa (di Codeca), 29 November 1493, 10 p.l., CCXCIX (i.e. 300) f., 1 l. illus. f°.

Hain 5952. BMC v, 484.B.22753. Essling 533.

Roman and gothic type (Proctor 4996); 66 lines.

Signatures: [*]¹², a¹⁰, a-u⁸, x⁷, y-z⁸, &⁸, A-N³, O⁸, sig. x is complete in seven leaves, with one leaf intentionally out.

This illustrated *Divina commedia* was first published at Venice by Capcasa with Bernardino Benali in March, 1491; in November of that year Petrus de Piasis issued his rival edition.

With the commentary, and life of Dante by Christoforo Landino. Edited by Piero da Fignio.

Illustrations: 3 full-page cuts; 97 illustrations in text; initials. Some of the cuts used to be assigned to Botticelli, through the 1481 edition, but since the discovery of the real designs, the influence is known to be slight. Opinions differ as to their merit and the identification of the small letter b. See: Pollard, *F. B.*, p. 129, 269; *Dyson Perrins* 57; Lippmann, *Italian wood engraving of the fifteenth century*, p. 88-89; Volkmann, *Iconografia dantesca*, 1899, p. 85-87.

Binding, by The French Binders, of dark brown morocco tooled in blind in a scroll design in the sixteenth century Italian style. Sides within a double border of six fillets each, crossing at the four corners. Five fillets and scroll work with a variety of solid leaf forms form the frame inclosing the title, in gilt, in center of panel. On the back cover the place of publication and date.

— *Vita nova*. Illustrée par Maurice Denis. Traduite par Henry Cochin. Paris: Le Livre contemporain, 1907. 2 p.l., (i)iv-viii, 110 p., 1 l. 1 pl. 4°.

no. 73 of 130 copies printed for members of the society; this copy printed for M. J. Raynal. Text and translation.

Illustrations: frontispiece, 40 vignettes, and 84 initial letters, all in colors. In all, 125 illustrations.

Binding, by Ruban, of light tan crushed levant morocco. Sides tooled and inlaid with fleurs-de-lis in white and silver and sprays of carnations in green, red, and gilt around a frame inlaid in brown; at the inner corners and passing over the back, imitation hinges inlaid in brown. Doubled with pink brocade silk within a frame of fillets, with groups of pink forget-me-nots, and white fleur-de-lis inlaid in the

sides and corners. Back inlaid with a pink scroll bearing the title inlaid in red letters outlined in silver. With gilt edges and lining of pink brocade silk. Original covers bound in.

DAUDET, ALPHONSE.

La Comtesse Irma. Illustrations et gravures en couleurs de Pierre Vidal. Paris: A Romagnol [1905], 3 p.l., 16 p., 1 l. 1 port.; 21 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies.

Illustrations: frontispiece portrait of the author, with smoke proof on tissue paper, and 10 vignettes in the text, with plate proofs in black and in colors appended. In all, 32 illustrations.

Binding, by Stroobants, 1911, of mauve crushed levant morocco, gilt. Sides tooled with three fillets. Inside border of small tools. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

— *Contes choisis de Alphonse Daudet*, avec sept eaux-fortes par E. Burnand. Paris: Librairie des bibliophiles, 1883. 2 p.l., iii, 311 p., 2 l. 6 pl., 1 port.; 7 extra pl. 8°.

One of twenty copies on Whatman paper; this copy numbered 36.

Illustrations: frontispiece portrait of the author, and 6 plates, all with plate proofs before letters; on the half-title, margins, etc., 74 original aquarelles by Robaudi. In all, 88 illustrations.

Binding, by Chambole-Duru, of blue crushed levant morocco, gilt. Sides within a two-line fillet, and an inner frame of two- and five-line fillets broken and intersecting at the corners. Inside border of seven fillets. Back lettered; panels within five-line fillets. With edges gilt over rough and marbled end papers. Original covers bound in.

— *La mort du Dauphin*. Illustrations de O. D. V. Guillonnet, gravées à l'eau-forte par Xavier Lesueur. Paris: A. Ferroud [1907], 25 l. 45 extra pl. 4°.

no. 24 of twenty-five copies on old Japan paper. Initialed by F. Ferroud.

Illustrations: cover design and 21 designs in the text, with 44 plate proofs of the same in two states, and 21 fleurons, initial letters, frames, etc., the final state of all the illustrations heightened with gold. Inserted as frontispiece, an original aquarelle by Guillonnet. In all, 88 illustrations.

Binding, by Mercier, 1909, of maroon crushed levant morocco, gilt. Sides within three frames of one, two-, and three-line fillets respectively, the inner broken and ornamented with fleurons with dolphins and fleurs-de-lis. Doubled with dark green grosgrain silk within three frames of fillets, two of one line inclosing a third of seven lines; at the bottom, the monogram of Mr. Spencer. Back lettered; panels mitred and cornered and stamped with a dolphin as center tool. With marbled end papers, edges gilt over rough, and lining of the same material as the doublure. Original covers bound in.

— *Tartarin sur les Alpes*; nouveaux exploits du héros tarasconnais. Illustré d'aquarelles Aranda, de Beaumont, Montnard, de Myrbach, Rossi. Gravure de Guillaume frères. Paris: C. Lévy, 1885. 4 p.l., (1)6-334 p., 4 l. 2 extra pl. 8°.

At head of title: Édition du Figaro.

Sequel to "Tartarin de Tarascon."

no. 24 of twenty-five copies on Japan paper.

Illustrations: frontispiece portrait of the author, with smoke proof on tissue paper, 15 head-pieces, 105 vignettes in the text, 15 tail-pieces, and 16 colored

Authors, continued.

plates, paged in; inserted before the half-title, an original aquarelle by Rossi. In all, 154 illustrations.

Binding, by Gruel, 1908, of light brown crushed levant morocco, gilt. Sides within a one-line fillet, and an inner frame of two fillets in dark brown, each enclosed in two fillets in gilt and intersecting at the corners. Doubled with light gray-green morocco. Center panel within two fillets of dark gray-green enclosed by two in gilt. Back tooled, inlaid, and lettered. With gilt edges and lining of bronze colored silk. Original covers bound in.

DAUDET, LÉON.

Un sauvetage. Illustrations de Ch. Fouqueray, reproduites en couleurs par Fortier-Marotte. Paris: A. Romagnol [1908]. 2 p.l., 34 p., 1 l. 1 port., 14 pl.; 17 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on wove paper.

Illustrations: frontispiece portrait of the author, 2 vignettes in the text, and 14 plates, all with plate proofs in black. In all, 34 illustrations.

Binding, by Stroobants, 1911, of brown crushed levant morocco, gilt. Sides within three fillets. Inside border of four fillets. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

DE LA BORDE, JEAN BENJAMIN. *See* LA BORDE, JEAN BENJAMIN DE.

DELILLE, JACQUES MONTANIER, CALLED.

La pitié, poème. Par Jacques Delille. Paris: Chez Giguet et Michaud, 1805.-XIII. 238 p. 6 pl.; 1 l. 1 extra pl. f°.

Brunet II, col. 576. Cohen-De Ricci, col. 279. Van Praet, part 2, II, p. 154. F. Bertin, Notice d'un collection... de livres imprimés sur vélin... Paris, 1837, no. 22.

Printed on vellum.

"Il s'est fait à Londres, chez Dulau, en 1803, plusieurs éditions de la Pitié... qui renferment quelques passages relatifs à la Révolution française et au roi, lesquels n'ont pu être insérés que dans un très-petit nombre d'exemplaires des éditions imprimées en France avant la Restauration."—Brunet II, col. 576.

Illustrations: 6 original wash drawings by Nicolas André Monsiau; 6 prints on Japan paper, 5 prints on ordinary paper, in all 17 illustrations comprising: 1 original drawing without prints, 1 original drawing with print only on Japan paper, 4 original drawings each with prints on Japan and ordinary paper, 1 print (without original drawing) on Japan and ordinary paper. The prints on Japan paper show evidence of the removal of the letterpress in the oblong space beneath the illustration.

The frontispiece [plate no. 1, Louis XVI taking leave of his family] is without a border and is signed "Monsiau del. Alex^{dre} Tardieu sculp." All the other prints, excepting the Japan paper copy of [no. 2, showing Father Time, etc.] are signed "Monciau [sic.] inv." and "Anselin dir.," three were engraved by Duparc, one by Courbe, two by Berthaud, and signed on the ordinary paper copies only. The plates are all within ornamental, engraved borders of similar design,—even the drawings have been inlaid on the sheets with the signed borders. The lettering is below the borders. The 8° edition of 1805 contains four plates, three of which appear here, and two of which have the inscriptions which may be faintly traced on the Japan paper impressions in this f° edition. All are without the ornamental borders, having only a line continuation enclosing the space beneath the illustration. Remains of this line are also seen on the Japan paper impressions. In ordinary paper copies the prints are generally foxed.

Binding, by Belz-Niedrée, 19th century, of blue morocco, gilt. Sides within six fillets, three outer,

and three inner ones with a small tool in each corner. Inside border of small tools. Back tooled and lettered. Marbled end papers. Edges gilt.

DELORME, PHILIBERT.

Novvelles Inventions Povr Bien Bastir Et A Petits Fraiz, Trovvees n'agueres par Philibert de L'orme Lyonnais, Architecte, Confeiller & Aulmonier ordinaire du feu Roy Henry, & Abbé de S. Eloy lez Noyon. A Paris: De l'Imprimerie de Frederic Morel... M.D.LXI. 6 p.l., 57 f., 5 l. illus. f°.

Brunet II, col. 578; Suppl. I, col. 888.

Dedication signed 8. Sept. 1561; colophon on recto of leaf following f. 57, is undated; leaf at end, following sig. M₂, contains on recto (verso blank) the "Extrait dv Privilège," dated 1561.

One leaf, at end, possibly blank, wanting.

Illustrations: 34 woodcuts, many full-page, in the text; printer's device (*Silvestre* 830) on the title-page; initials; head-pieces.

Bound with L. B. Alberti, *L'Architecture*... Paris, 1553.

DENON, DOMINIQUE VIVANT.

Point de lendemain. [By Dominique Vivant Denon.] Illustré de treize compositions de Paul Avril. Paris: P. Rouquette, 1889. vii, 38 p., 1 l. 1 port.; 28 extra pl. 8°.

One of 12 copies on Japan paper, numbered 14 to 25; this copy no. 16. Initialed by the publisher.

Illustrations: frontispiece portrait of the author, and 13 vignettes in the text, all with plate proofs in two states. In all, 42 illustrations.

Binding, by Mercier, 1907, of green crushed levant morocco, gilt. Sides tooled with a floreated scrollwork frame of 18th century design, the interspaces inlaid in dark green morocco and adorned with flowers and foliage; the whole within an outer border of three fillets. Doubled with old rose morocco within a border of small tools. Center panel covered with a semis of roses and dots within a delicately tooled frame, a single unit at the bottom being replaced by the monogram of Mr. Spencer; the whole within an outer border of two fillets. Back tooled, inlaid, and lettered. With gilt edges, marbled end papers, and lining of old rose watered silk. Original covers bound in.

Followed by an historical notice of the author, by Anatole France.

DESCAVES, LUCIEN.

Flingot. Illustrations et gravures de Georges Jeanniot. Paris: A. Romagnol [1907]. 2 p.l., 37 p., 1 l. 4 pl., 1 port.; 38 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on wove paper.

Illustrations: frontispiece portrait of the author by Charles Fouqueray, engraved by E. Gaspé, with plate smoke proof on India paper autographed by Fouqueray; plate proof of a second portrait of the author, autographed by Jeanniot; 14 vignettes in the text, and 4 plates, with plate proofs in two states appended. In all, 57 illustrations.

Binding, by Stroobants, 1911, of red crushed levant morocco, gilt. Sides tooled with three fillets. Inside border of four fillets. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

DESCRIPTION des festes données par la ville de Paris, à l'occasion du mariage de Madame Louise-Elisabeth de France, & de Dom Philippe, infant & grand amiral d'Espagne, les vingt-neuvième et trentième août mil sept cent trente-neuf. A Paris: De l'imprimerie



BINDING BY GRUEL, 1908
(TARTARIN SUR LES ALPES, BY DAUDET)



BINDING (DOUBLURE) BY CUZIN
(LES BAISERS, BY C. J. DORAT)

Authors, continued.

de P. G. LeMercier... 1740. 1 p.l., 22 p. 13 pl. f°.

Cohen-De Ricci, col. 288.

Printed text.

Illustrations: 13 plates comprising: 6 folded and 5 single plates, 2 folded plans. Title vignette engraved by P. Soubeyran after Edm. Bonchardon; plates engraved by J. F. Blondel after Blondel, Gabriel, Salley, Rousset and Servandoni; vignette on p. [1] of text, by Jac. Rigaud.

Binding, by Padeloup, of red morocco, gilt. Sides within a narrow border of tools; fleur-de-lis in each corner and arms of the city of Paris in center. Doubled with marbled paper within a narrow border of tools. Back tooled and lettered. Edges gilt. Similar to "Fête publique... à l'occasion du mariage de Monseigneur le Dauphin... 1747."

With bookplate of Robert Schuhmann, — monogram R. S. within a wreath, with bowknot at top.

[DIALOGUS creaturarum. Antwerp: Gerard Leeu, 1486.] 74 l. illus. 4°.

Hain 6129. Campbell 563.

Gothic type (Proctor 9363); 41 lines. Rubricated. Signatures: A^a, a-k^a, l^a.

First published by Gerard Leeu at Gouda, June 3, 1480, and followed by many editions.

Illustrations: 124 woodcuts in text, 2 ornamental initials and printer's device. The difference in the number of illustrations given by various authorities is probably due to the division of the block [no. 9] "De igne et aqua" which is repeated on the verso of the same leaf, and to variations in the cuts: "De auro et plumbo," "De auro et argento," "De argento et ferro." In this copy these three cuts differ. In addition, this edition has the first page of text without the border and with a different ornamental initial; the printer's device is Leeu's quarto one, representing the castle of Antwerp, continually used by him from 1486, and after his death by Thierry Martens. The cuts were first used to illustrate the 1480 edition. They represent the various natural objects, plants, birds, beasts and fish in the dialogues and are in outline, probably all by the same hand and, aside from technique, are notable for the spirit with which the humor of the text is reproduced. For an account and list see: W. M. Conway, *Woodcutters of the Netherlands in the fifteenth century*, 1884, p. 216-219, etc.

Binding, by Duru, mid-nineteenth century, of red morocco, gilt. Sides within three fillets, with corner ornaments and center lozenge in semi-pointillé work. Back tooled and lettered. Edges gilt. Marbled end papers and inside dentelle border.

From the Yéméniz Collection, no. 2047.

DIDEROT, DENIS.

Jacques le fataliste et son maître, par Diderot. Douze dessins de Maurice Leloir, gravés à l'eau forte par Courtry, De los Rios, Mongin, Teyssonnières. Paris: Imprimé pour les Amis des livres, 1884. 2 p.l., 402 p., 2 l. 10 pl., 1 port.; 29 extra pl. 8°.

no. 76 of 138 copies; this copy printed on Japan paper for M. le Comte Alfred Werlé.

Illustrations: frontispiece portrait of the author, in two states; engraved title-page also, in two states; 2 vignettes in the text, and 9 plates, with 11 plate proofs before letters; 12 original aquarelles used for the illustrations, and 2 cancelled plates with plate proofs before letters. In all, 42 illustrations.

Binding, by Champs, of garnet red crushed levant morocco, gilt. Sides within a frame of fillets; center panel tooled with branches, leaves, and flowers, straight and curved fillets, and small ornaments inlaid in blue and green. Doubled with sage green morocco. Center panel plain, with branches of foliage in the corners inlaid with a heart-shaped ornament in green; the whole surrounded by fillets and a broad border divided into square compartments inlaid with semi-

circles at the sides and triangles at the corners in green, and adorned with small ornaments tooled in gilt and inlaid in red. Back tooled and lettered. With marbled end papers, gilt top, and lining of maroon watered silk.

DORAT, CLAUDE JOSEPH.

Les baisers, précédés du Mois de mai, poème (by C. J. D.). La Haye: Lambert, 1770. 119 p. 2 pl.; 1 extra pl. 8°.

First impression; large paper copy, on Holland paper. Title-page and captions rubricated. p. 29-30, 33, 35-36, and 104 wrongly numbered 5-6, 31, 11-12, and 204 respectively.

Illustrations: engraved title-page by Eisen engraved by Ponce; 1 plate by Eisen engraved by de Longueil; title-page fleuron, 23 vignettes, and 20 tail-pieces by Eisen, and 2 tail-pieces by Marillier, engraved by Aliamet, Baquoy, and others. In all, 47 illustrations. For detailed information concerning the illustrations, see: Cohen, Henry, *Guide de l'amateur de livres à gravures du XVIII^e siècle*. Paris, 1886. 5. ed. 4°. col. 160-161.

Binding, by Cuzin, of red crushed levant morocco, gilt. Sides within a frame of five fillets ornamented in the style of Louis xv. Doubled with blue morocco within a border of small tools. Center panel surrounded by a deep dentelle border in the manner of Derôme. Back tooled and lettered. With gilt edges, marbled end papers, and lining of blue grosgrain silk.

Inserted following the end papers at the front, a plate impression in colors of a bookplate inscribed: C'est ma toquade. Jean s'en alla comme il étoit venv, and bearing the monogram J. F. T. Bookplate of W. A. Spencer.

DROZ, GUSTAVE.

Monsieur, madame, & bébé. Édition illustrée par Edmond Morin et ornée d'un portrait de l'auteur en frontispice gravé par Léopold Flameng. Paris: V. Havard, 1878. 4 p.l., 436 p. illus. 8°.

no. 50 of fifty copies on India paper. Autograph letter from the publisher to M. L. Conquet inserted.

Illustrations: frontispiece portrait of the author and 248 vignettes, initial letters, etc., in the text.

Binding, by Marius Michel, 1900, of greenish-blue crushed levant morocco. Sides inlaid with an oval frame of orchids in lavender and dark blue, the stems in black and intertwined, a single stem at the bottom forming the letter S. Doubled with light brown morocco within a border of small tools. Center panel plain, within a frame inlaid in blue and surrounding a border of delicate conventionalized leaves and buds springing from stems parallel to the frame, tooled in gilt, and inlaid in blue, dark purple, and green. Back inlaid and lettered. With edges gilt over rough, marbled end papers, and lining of light green brocaded silk. Original covers bound in.

DUDEVANT, MME. AMANTINE LUCILLE AURORE

DUPIN. See SAND, GEORGE, PSEUD. OF A. L. A. D. DUEVANT.

DUMAS, ALEXANDRE, THE ELDER.

La dame de Monsoreau. Compositions de Maurice Leloir. Gravures sur bois de J. Huyot. Paris: C. Lévy, 1903. 2 v. 2 pl.; 255 extra pl. f°.

Unique copy on Japan paper, autographed by the publisher.

Illustrations: 2 original engraved covers, the fronts ornamented with a frame, the backs with a vignette; 2 title vignettes; 2 frontispieces; 237 designs in the text; 245 smoke, proofs, and 10 original aquarelles by Leloir, 2 occurring on the half-titles, and 8 at p. 38, 170, 300, and 349 in v. 1, and p. 53, 117, 401 and 468 in v. 2, respectively, the last 8 accompanied by guard sheets with descriptive letterpress. In all, 500 illustrations.

Binding, by Mercier, 1907, of dark blue crushed levant morocco, gilt. Sides surrounded by fillets and

Authors, continued.

a broad Grolieresque border, the interspaces filled with delicate tooling. Doubled with dark blue morocco. Center panel surrounded by two inlaid fillets of gray-blue inclosing an inlaid border of ochre with conventionalized flowers inlaid in rose and green springing alternately from parallel straight stems intertwined with foliage in gilt and passing around the border; at the bottom, the monogram of Mr. Spencer. Backs tooled and lettered. With gilt edges, marbled end papers, and lining of blue grosgrain silk.

— *Histoire de mes bêtes*, par Alexandre Dumas. Édition illustrée d'un beau portrait de l'auteur, de 11 dessins hors texte par Adrien Marie, et de nombreuses vignettes dans le texte. Paris: C. Lévy [1878]. 2 p.l., 399 p. 8°.

no. 10 of ten copies on India paper.

Illustrations pagged in.

Binding, by Stroobants, 1912, three-fourths olive green crushed levant morocco. Back lettered; panels mitred in gilt. With marbled end papers and rough edges; gilt top. Original covers bound in.

— *Les trois mousquetaires*, avec une lettre d'Alexandre Dumas fils. Compositions de Maurice Leloir. Gravures sur bois de J. Huyot. Paris: C. Lévy, 1894. 2 v. 4°.

One of four copies on Japan paper.

Illustrations: 250 woodcuts in the text. On the half-title, an original aquarelle by Leloir. A third volume, containing 250 smoke proofs, missing.

Binding, by Carayon, three-fourths blue crushed levant morocco. Backs tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

Bookplate of W. A. Spencer, and one bearing the monogram L. C., and inscribed: H. Giacomelli à son ami Conquet.

DUMAS, ALEXANDRE, THE YOUNGER.

Herminie, l'Amazone, par Alexandre Dumas. Paris: C. Lévy, 1888. 2 p.l., 111 p., 1 l. 1 pl., illus.; 45 extra pl. 8°.

no. 201 of 225 copies on wove paper.

Illustrations: etchings by Delville after Robaudi, consisting of a frontispiece, 7 head-pieces, and 7 tail-pieces, all with plate proofs in two states, and with the original pen and ink and wash drawings, each signed by Robaudi. In all, 60 illustrations.

Binding, by Marius Michel, of blue crushed levant morocco, gilt. Sides within a frame of two double fillets. Doubled with red morocco within a border of small tools. Center panel within a frame of three fillets, broken and ornamented at the corners. Back lettered; panels tooled with a floral ornament. With edges gilt over rough, marbled end papers, and lining of blue brocaded silk. Original covers bound in.

From the Hoe library. Bookplates of W. A. Spencer, and of Robert Hoe.

DURUY, VICTOR.

Histoire des Grecs, depuis les temps les plus reculés jusqu'à la réduction de la Grèce en province romaine, par Victor Duruy. Nouvelle édition revue, augmentée et enrichie d'environ 2000 gravures dessinées d'après l'antique et 50 cartes ou plans. Paris: Hachette et Cie., 1887-89. 3 v. 8°.

First impression. On India paper.

Binding, by Champs, three-fourths brown crushed levant morocco. Backs tooled and lettered in gilt. With marbled end papers and rough edges; gilt top.

— *Histoire des Romains, depuis les temps les plus reculés jusqu'à l'invasion des barbares*, par Victor Duruy. Nouvelle édition,

revue, augmentée et enrichie d'environ 2500 gravures dessinées d'après l'antique, et de 100 cartes ou plans. Paris: Hachette et Cie., 1879-85. 7 v. 8°.

First impression. On India paper.

Binding, by Champs, three-fourths brown crushed levant morocco. Backs tooled and lettered. With marbled end papers and rough edges; gilt top.

EAMES, WILBERFORCE.

Description of a wood engraving illustrating the South American Indians (1505). By Wilberforce Eames. New York, 1920. 3 l. plate. obl. f°.

Extra illustrated with an original woodcut with inscription beginning: Dise figur anzaigt vns das volck vnd insel die gefunden ist...

The descriptive text is one of six copies; printed in double columns.

Illustrations: Original woodcut, and photo-mechanical reproduction. The woodcut is one of two known impressions—the other being in the Königliche Hof- und Staatsbibliothek at Munich. It is the first known pictorial representation of any portion of America, and it has unusual interest as a specimen of illustration applied to events of the day. See: *Harris* BAV 20; *Weller*, p. 35; *Stevens*, *American Bibliographer*, 1854, no. 1, and *American Nuggets*, no. 77; *Puttick & Simpson's Catalogue*, 1854, no. 27, and 1861, part 1, no. 57.

Binding, modern, of red morocco, gilt. Sides within a double frame of fillets.

This copy of the woodcut was acquired by Henry Stevens in 1850, sold 6 March 1861 to C. J. Stewart, the bookseller, and passed, when and how it is not known, into the possession of Sir Thomas Philipps. It is probable that Stewart was acting as agent for Sir Thomas but from the date of the sale its location was a mystery until it appeared in the Philipps sale beginning 24 June 1919.

ELOGES et discovrs. See MACHAULT, JEAN BAPTISTE DE.

ENTRÉE.

See C'EST L'Ordre Qvi A Este Tenv A La Nouvelle...Entree, Qve...Henry deuxiefme...a faicte; C'Est L'Ordre...Qvi A Este Tenue au Sacre...de...Catharine de Medici.

ERASMUS, DESIDERIUS.

Éloge de la folie; augmenté de la préface d'Érasme adressée à Thomas Morus, son ami. Notice de Gabriel Hanotaux. Quarante six compositions gravées sur bois de Auguste Lepère. Paris: Pour les Amis des livres, 1906. 3 p.l., vii p., 1 l., 143 p., 3 l. 8°.

no. 129 of 135 copies on hand-made laid paper. Text within ruled lines and rubricated.

Illustrations: 46 woodcuts in colors.

Binding, by Joly fils, 1907, of dark blue crushed levant morocco, gilt. Sides within two eight-line fillets and an inner fillet au pointillé broken and interlacing at the corners to form small compartments, each stamped with a jester's wand. Doubled with light brown morocco. Center panel surrounded by three fillets enclosing a repeat pattern of squares formed by intersecting two-line fillets, each square containing a circle at the center and adorned with small tools; the interspaces stippled. Back lettered; panels within five-line fillets and stamped with the same tool used in the compartments on the sides; at the bottom, the monogram of Mr. Spencer. With gilt edges and lining of dark blue silk. Original covers bound in.

— See also BIBLE. NEW TESTAMENT. EPISTLES. LATIN.

Authors, continued.

FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE, archbishop of Cambrai.

Les aventures de Télémaque, fils d'Ulysse par feu Messire François de Salignac, de La Mothe Fénelon... Nouvelle édition, conforme au manuscrit original, et enrichie de figures en taille-douce. À Amsterdam: Chez J. Wetstein & G. Smith, & Zacharie Chatelain; À Rotterdam: Chez Jean Hoffhout, 1734. 2 p.l., x, xxvii, 424 p. front. (port.), 25 pl., fold. map, illus.; 2 extra pl. 4°.

Brunet II, col. 1214. Cohen-De Ricci, col. 381-382.

Illustrations: Frontispiece by B. Picart, engraved by Jacob Folkema; title-vignette by L. F. D. B. (Dubourg) engraved by P. Tanyé; portrait of Fénelon by J. Vivien, engraved by P. Drevet; 24 plates by Debrie, Dubourg and Picart, engraved by Bernards, Folkema, Gunst and Surugue; folded map: Carte des voyages de Télémaque; 27 head- and tail-pieces, some repeats, by Dubourg, Papillon and Debrie, engraved by Duflos, Folkema, Tanyé, Gunst and Schenk. Inserted: Pencil drawing in architectural frame, signed: B. Picart invenit et fecit.; also engraved print of same.

Binding of red morocco, gilt, 18th century. Sides plain, within three-line fillets. Back tooled, and lettered on green morocco band. Lined with marbled paper.

— Les aventures de Télémaque, par Fénelon ... [Paris: De L'Imprimerie de Monsieur, 1785. 2 v. plates. f°.

Brunet II, col. 1215. Cohen-De Ricci, col. 384-385.

Each volume in 12 parts with continuous pagination for the volume; each part with an engraved page of text numbered continuously in Roman; engraved plates numbered for each part.

Illustrations: v. 1, 36 engraved plates (including frontispiece), 13 extra water-color plates, 12 ornamental borders; v. 2: 36 engraved plates, 12 extra water-color plates, 12 ornamental borders. Plates engraved by Jean Baptiste Tilliard after Charles Monnet.

Binding, by Joly fils, of red morocco, gilt in the style of Derome. Doubled with green morocco with a frame of fillets and corner ornaments. Back tooled and lettered. Edges, untrimmed, gilt.

FÊTE publique donnée par la ville de Paris à l'occasion du mariage de Monseigneur le Dauphin le 13. Février 1747. [Paris, 1747.] 1 p.l., 12 p. 8 plates (part folded.) f°.

Cohen-De Ricci, col. 393.

Celebration of the marriage of the Dauphin with Marie-Josephe de Saxe.

Engraved text within borders.

Illustrations: Title-page designed by François Blondel; 1 single plate by Jacques Flipart after Michel-Ange Slodtz; 5 folded plates by Marvyne, Le Mire, P. F. Tardieu; 1 folded plate signed A. Benoist inv. del. et. sculp.; 1 folded plate by J. Damun; vignettes on title-page and p. 12; border to p. [1] signed: L. Le Lorrain.

Binding, by Padeloup, of red morocco, gilt. Sides within a narrow border of tools; fleur-de-lis in each corner and arms of the city of Paris in center. Doubled with marbled paper within a narrow border of tools. Back tooled and lettered. Edges gilt. Similar to "Description des festes données par la ville de Paris, à l'occasion du mariage de Madame Louise-Elisabeth... 1740."

With bookplate of Robert Schuhmann, — monogram R. S. within a wreath, with bowknot at top.

FÊTES publiques données par la ville de Paris à l'occasion du mariage de Monseigneur le

Dauphin, les 23. et 26. février 1745. [Paris, 1745.] 10 l. 20 pl. f°.

Cohen-De Ricci, col. 392. Brunet II, col. 1239

Celebration of the marriage of the Dauphin with Marie-Thérèse of Spain.

Engraved text within borders; verso of title-page signed: Marie F. Verard femme Lattré scrip. Leaves irregularly numbered.

Illustrations: 20 plates comprising: 8 folded and 8 single plates, 2 folded and 2 single plans. Title, within ornamental frame, engraved by De La Fosse; pl. [no. 1] engraved by Le Bas after Charles Hutin; 15 plates unsigned, by C. N. Cochin the elder, engraved by Cochin and his son (one is signed Oubvriér); 4 architectural plates.

Binding, by Padeloup, of red morocco, gilt. Sides within narrow border of tools with ship and fleur-de-lis in alternate corners; arms in center. Doubled with marbled paper within a narrow border of tools. Back tooled and lettered. Edges gilt.

With bookplate of Robert Schuhmann, — monogram R. S. within a wreath, with bowknot at top; and with ticket lettered: no. 447. Bibliothèque A. Froelicher.

FLAUBERT, GUSTAVE.

Un cœur simple. Illustré de vingt-trois compositions par Émile Adan, gravées à l'eau-forte par Champollion. Préface par A. de Claye. Paris: A. Ferroud, 1894. 2 p.l., xviii p., 1 l., 79 p., 1 l. 10 pl.; 46 extra pl. 8°.

no. 75 of eighty copies on wove paper. Initialed by the publisher.

Illustrations: frontispiece, 5 head-pieces, title-page vignette and 2 others in the text, 9 plates, and 5 tail-pieces, all with plate proofs in two states. In all, 69 illustrations.

Binding, by Marius Michel, 1897, of dark green crushed levant morocco. Sides within a frame of two fillets inlaid respectively in light brown and light green. Doubled with light brown morocco. Center panel inlaid with a spray of conventionalized purple buds and flowers surrounded by an oval and a rectangular frame, the interspace filled with conventionalized leaves and white flowers with green and yellow centers, springing from the outer frame. Back lettered and inlaid in colors. With gilt edges, marbled end papers, and lining of dark green grosgrain silk. Original covers bound in.

— Hérodiad. Compositions de Georges Rochegrosse, gravées à l'eau-forte par Champollion. Préface par Anatole France. Paris: A. Ferroud, 1892. 2 p.l., xxxii, 88 p., 1 l. 4 pl.; 38 extra pl. 8°.

no. 73 of eighty copies on wove paper. Initialed by the publisher.

Illustrations: 4 head-pieces, 8 vignettes in the text, 3 tail-pieces, and 4 plates, all with plate proofs in two states. In all, 67 illustrations.

Binding, by Marius Michel, 1897, of black crushed levant morocco. Sides within a frame of two fillets inlaid respectively in red and yellow. Doubled with brown morocco. Center panel inlaid with a spray of conventionalized lotus flowers in leather of five different colors; in the corners, triangular compartments of plum-colored leather outlined with bands of black; at the bottom, the monogram of Mr. Spencer; the whole surrounded by a border of plum-colored leather inlaid in black with a Greek fret. Back lettered and inlaid in colors. With edges gilt over rough, marbled end papers, and lining of gold-colored satin. Original covers bound in.

— La légende de Saint Julien l'hospitalier. Illustrée de vingt-six compositions par Luc-Olivier Merson, gravées à l'eau-forte par Géry-Bichard. Préface par Marcel Schwob.

Authors, continued.

Paris: A. Ferroud, 1895. 2 p.l., xxx, 72 p., 1 l. 3 pl.; 52 extra pl. 8°.

no. 80 of eighty copies on wove paper. Initialed by the publisher.

Illustrations: 3 head-pieces, 17 vignettes in the text, 3 plates, and 3 tail-pieces, all with plate proofs in two states. In all, 78 illustrations.

Binding, by Marius Michel, 1897, of brown crushed levant morocco, gilt. Sides within a frame of two fillets inlaid in black and light brown respectively. Doubled with light green morocco. Center panel inlaid in brown with a frame of conventionalized leaves surrounding a lily with green leaves and stem, white buds and flowers, and stamens of bright yellow; at the bottom, the monogram of Mr. Spencer. Back lettered and inlaid in colors. With gilt edges, marbled end papers, and lining of dark brown grosgrain silk. Original covers bound in.

— Paris: A. Ferroud, 1895. 2 p.l., xxx, 72 p., 3 l. front. (port.), plates, illus. 8°.

no. 3 of 200 copies on Japan paper of an edition of 500 copies printed; no. 1-20 have an original water color by L. O. Merson.

Illustrations: Original water color and illustrations by Luc Olivier Merson; etched portrait of Flaubert by Toussaint, in two states; 25 illustrations including title-vignette, plates of same in two states, 22 with the text and three full-page plates each in three states, signed and dated "Géry-Richard 1894;" in all, 81 illustrations.

Binding, by Gruel, 1896, of full tan-colored calf. Sides within two fillets of gilt. Front panel, with a finely wrought chiselled design, has a frame enclosing a large oval containing a stag's head, in the center, surrounded by a conventionalized thistle plant; each of the four corner compartments contains an ornament of oak leaves and acorns. Back panel plain with a thistle inscribed "Leon Gruel, relievr, 1896," chiselled in the upper left hand corner. Doubled with dark blue grosgrain silk within 4 fillets of gold and one blind. Back tooled in gold and lettered. With gilt edges. Inserted, etiquette of Gruel. Original covers bound in.

— Madame Bovary. Compositions de Alfred de Richemont, gravées à l'eau-forte par C. Chessa. Préface par Léon Hennique. Paris: A. Ferroud, 1905. 3 p.l., iv, 334 p., 1 l. 20 pl.; 54 extra pl. 8°.

no. 72 of 200 copies on Japan or wove paper; this copy on wove paper, initialed by F. Ferroud.

Illustrations: title-page vignette, 3 head- and 3 tail-pieces, and 20 plates, all with plate proofs in two states appended. In all, 81 illustrations.

Binding, by Gruel, 1907, of dark blue crushed levant morocco, gilt. Sides within a frame inlaid in green and a border of floreated scrollwork, straight and curved fillets, and small ornaments, inlaid in leather of seven different colors. Doubled with green morocco. Center panel within two fillets, a border of small tools, and an inner frame of six fillets with ornaments at the sides and corners. Back tooled, lettered, and inlaid in colors. With gilt edges, marbled end papers, and lining of dark blue silk. Original covers bound in.

— Salammbô. Compositions de Georges Rochegrosse, gravées à l'eau-forte par Champollion. Préface par Léon Hennique. Paris: A. Ferroud, 1900. 2 v. 18 pl.; 108 extra pl. 8°.

no. 17 of twenty large-size copies on laid or Japan paper; this copy on laid paper. Two autograph letters of Rochegrosse inserted in v. 1.

Illustrations: 2 frontispieces and 2 title vignettes, each in three states; 15 head-pieces, 15 tail-pieces, and 18 plates, all in three states, and 4 original aquarelles

by Rochegrosse, two specially designed at the request of Mr. Spencer. In all, 150 illustrations.

Binding, by Marius Michel, 1905, of reddish-brown crushed levant morocco. Sides within an inlaid border of light green leather thongs interlacing at the ends, and at intervals apparently passing through imitation incisions in the cover; corners adorned with inlaid fleurons in two shades of light green, with a dot of light brown at the center. Doubled with dark green morocco. Center panel within an inlaid border of highly conventionalized buds in light green and red with stems tooled in gilt, and surrounded by an inlaid fillet in light brown. Backs inlaid and lettered. With edges gilt over rough, marbled end papers, and lining of light green brocaded silk. Original covers bound in.

— La tentation de Saint Antoine. Compositions de Georges Rochegrosse, gravées en couleurs par E. Decisy. Paris: A. Ferroud, 1907. 2 p.l., 213 (1) p., 1 l. 6 pl.; 61 extra pl. 8°.

no. 14 of twenty copies on wove paper. Initialed by the publisher.

Illustrations: an original aquarelle by Rochegrosse, 26 vignettes in the text, and 6 plates, with 30 plate proofs before letters in the finished state in black, and 30 in colors. In all, 93 illustrations.

Binding, by Marius Michel, 1912, of red crushed levant morocco. Sides within a frame inlaid in black, with a large circle in the center inlaid with a trefoil of leaves in dark green and a large conventional flower in gray-green and two shades of red; at the corners, four smaller circles inlaid with trefoils of holly leaves and berries in red and three shades of green; interlacing with the two upper, and extending about the center circle, a scroll inlaid in citron and light brown bearing the title tooled in blind; at the bottom, the letter S inlaid and intertwined about a leaf of holly. Doubled with pale green morocco. Center panel within two frames inlaid in dark green enclosing a border of conventionalized holly leaves in red inlaid on a band of light green. Back panels framed and inlaid with units from the design on the sides. With edges gilt over rough, marbled end papers, and lining of pale green brocaded silk. Original covers bound in.

FORESTI, JACOPO FILIPPO, da Bergamo.

De claris mulieribus. Ferrara: Lorenzo Rossi, 1497, 4 p.l., CLXX (i. e. 172) f. illus. f°.

Hain * 2813. Pellechet 2069. Morgan 382.

Gothic type (Proctor 5762); 45 lines.

Signatures: A⁴, a-e⁸, f⁸, g-p⁸, q⁸, r⁸, s⁶, t⁸, v⁸, x⁸, y-z⁶.

Of the incunabula printed by Lorenzo Rossi at Ferrara, this and the life of St. Jerome are the most important.

Illustrations: Full-page woodcut representing the author presenting his work to Beatrice of Aragon, Queen of Hungary, within ornamental, architectural border, bearing date 1493 (verso of title); full-page woodcut consisting of eight scenes from the life of the Virgin, within the dated border previously used (verso [f. 113]); architectural border to the first page of text which has a white ground initial M showing the Virgin and Child (recto f. 111). The dated border was used in the life of St. Jerome published by the same printer in October, 1497. 56 cuts in the text, many repeated to 172 in all, depicting famous women of all times from Eve to contemporary Italian ladies, apparently by different artists. "They are original and charming designs. . . In one set we may recognize the composition, drawing, and execution of the Venetian school; in another, a distinct evidence of relationship to Ferrarese art. Those of the latter kind exhibit in the treatment of the blocks, a method nearer to that of the Florentine than to that of the Venetian engravers" . . . cf. Lippmann, *Wood engraving in Italy*, p. 153-154. The cuts of seven Italian ladies on sig. x, x₂, y₂, y₃, y₅, y₆, z₃, are so noticeably unlike the others that it is possible they may be authentic portraits. Black grounded, four-line initials. Printer's mark at end.

Binding, by Rivière and Son, of olive brown morocco, gilt. Sides within two fillets, gilt and blind.

Authors, continued.

Center panel plain within two fillets, gilt and blind, with floreated ornaments at the four outside corners. Doubled with paper within two fillets, gilt. Back tooled and lettered. Edges gilt.

FRANCE, ANATOLE.

Au petit bonheur; comédie en un acte. Représentée, pour la première fois, le 1er juin 1898. Paris: P. Dauze, 1898. 3 p.l., 83 f., 1 l. 1 port. 4°.

no. 11 of fifteen copies on Holland paper. Lithograph facsimile of the entire original manuscript. Inserted, an autograph letter from the publisher to M. le baron de Claye.

Illustrations: frontispiece etched portrait of the author.

Binding, by Noulhac, of full red levant morocco, without ornament. Inside border of two double fillets, a scroll and flowers at the corners, and at the top, a small ornament repeated at the side and bottom. Back plain; at the bottom, the monogram A. C. With edges gilt over rough, marbled end papers, and fly-leaves of tinted hand-made paper lightly embossed with Tudor roses.

— Balthasar et la reine Balkis. Aquarelles originales d'après Henri Caruchet. Paris: L. Conquet, 1900. 2 p.l., 38 p., 1 l. 1 pl. 8°.

One of 300 copies on wove paper, privately printed; this copy printed for Mr. Spencer.

Illustrations: frontispiece, 5 head-pieces, 3 vignettes, 20 decorative borders, and 5 tail-pieces. In all, 34 illustrations.

Binding, by Joly fils, 1912, of dark orange crushed levant morocco, gilt. Sides within a border of circles and links composed of two fillets and adorned with small tools. Doubled with light brown watered silk within a chain border enclosed by two fillets. Back tooled and lettered. With gilt edges, marbled end papers, and lining of light brown watered silk. Original covers bound in.

— Clio. Illustrations de Mucha. Paris: C. Lévy, 1900. 4 p.l., (1)4-188 p., 3 l. 7 pl., 1 port.; 26 extra pl. 8°.

no. 43 of fifty copies on India paper.

Illustrations: frontispiece etched portrait of the author, 6 vignettes in the text, and 7 plates, with 13 plate proofs in black and 13 in colors. In all, 40 illustrations.

Binding, by Joly fils, 1911, of citron crushed levant morocco, gilt. Sides within a border of twisted rope on a mosaic of red; at the top, the monogram of Mr. Spencer. Doubled with brown morocco. Center panel within fillets and a border tooled with a Greek motif. Back tooled, lettered, and inlaid with the design used on the sides. With edges gilt over rough, marbled end papers, and lining of brown silk. Original covers bound in.

— Histoire comique. Points sèches et eaux-fortes par Edgar Chahine. Paris: C. Lévy [1905]. 2 p.l., 186 p., 1 l. 29 extra pl. 8°.

no. 12 of twenty copies on India paper.

Illustrations: 28 vignettes in the text, with plate proofs on India paper; appended, an impression from a cancelled plate of the design on p. 97. In all, 57 illustrations.

Binding, by Joly fils, 1911, of dark blue crushed levant morocco, gilt. Sides within a frame of three fillets inlaid in two shades of blue, and fourteen fillets in gilt. Doubled with black morocco. Center panel surrounded by a frame of two-line fillets interlacing at the corners in an intricate geometrical design. Back tooled, lettered, and inlaid. With gilt edges, marbled end papers, and lining of dark blue silk. Original covers bound in.

— ... Histoire de doña Maria d'Avalos et de don Fabricio, duc d'Andria; manuscrite et enluminée par Léon Lebègue. Paris: Librairie des Bibliophiles, 1902. 34 p., 1 l. 1 pl., illus. 4°.

no. 5 of an edition of 240 copies. "Quinze exemplaires sur papier du Japon, avec une aquarelle originale, une suite en deux couleurs et une suite en noir sur papier du Chine, numérotés de 1 à 15."

Printed in red and black in the style of an illuminated manuscript, with title in colors, text within borders all within a double ruling of red lines.

Illustrations: 1 original water color signed by the artist. Half-title with decoration of violets and hearts; edition note and title-page within borders; illustration on verso of title-page; 31 pages with text surrounded by illustrations, borders, etc., printer's device of A. Lahure on verso of last leaf; all in colors. The second copy is in red and black, without other color; the third in black without text or lettering.

Binding, by G. Mercier s^r de son père — 1920, of violet morocco, gilt. Sides within a one-line fillet, and an inlaid border of lighter shade of violet, tooled with a design of conventionalized violets inlaid in light violet with darker stems, all outlined in gold. Center panel plain within a single fillet. Doubled with violet grosgrain with an inlaid border of three shades with a tool in each corner and the monogram of Mr. Spencer in center of lower border. End leaves covered with silk. Back tooled and lettered. Edges gilt. Original paper covers bound in.

— Le jongleur de Nôtre-Dame. Texte calligraphié, enluminé et historié par Malatesta. Paris: F. Ferrov, 1906. 4 p.l., xxxii p., 1 l. 34 extra pl. sq. 4°.

Modern prose version of the Old French poem, Le tombeur Nostre Dame, first published in the author's "L'étui de nacre," 1892.

no. 10 of twelve copies reimposed on Japan paper. Initialed by the publisher. Text, illuminations, and miniatures in imitation of a mediæval manuscript.

Illustrations: 35 designs in the text, engraved by Raymond and photomechanically reproduced in gilt and in colors, together with numerous initial letters; inserted before the title-page, an unpublished body-color drawing by Malatesta; appended, dry-point etchings by Malatesta of 33 of the illustrations. In all, 69 illustrations.

Binding, by Mercier, 1909, of light brown crushed levant morocco. Sides within two fillets in gilt and a frame of fillets in gilt and in blind enclosing oblong and square compartments adorned with Gothic tooling. Doubled with blue grosgrain silk within a border of fillets and Gothic ornaments. Back tooled and lettered. With gilt edges, marbled end papers, and lining of blue grosgrain silk.

— La leçon bien apprise; conte par Anatole France, imagé par Léon Lebègue pour les Bibliophiles indépendants, Paris, 1898. Paris: Bibliophiles indépendants, 1898. xxiv p., 1 l. 25 extra pl. 8°.

no. 98 of 200 copies on wove Japan paper printed for members of the society; this copy printed for Mr. Spencer. Let into a fly-leaf at the end, an ornamental envelope designed by Lebègue and addressed to Mr. Spencer.

Illustrations: original cover design, and 25 aquarelle borders and designs in the text, hand-colored under the direction of the artist, and in this copy, touched up with gilt; appended, 25 plate proofs in black of the illustrations in the text. In all, 51 illustrations.

Binding, by Joly fils, 1909, of reddish-brown crushed levant morocco. Sides within a border of twisted rope tooled in gilt. Doubled with brown morocco. Center panel inlaid with a Grolieresque pattern in greenish yellow and light brown. Back tooled and lettered. With edges gilt over marbled and lining of brown silk. Original covers bound in.

— Le lys rouge. Compositions de A.-F. Gorguet, gravées sur bois par Desmoulins,

Authors, continued.

Dutheil, Romagnol, et en couleurs par Ch. Thévenin. Paris: A. Romagnol, 1903. 2 p.l., 303(1) p., 1 l. 13 col'd pl.; 198 extra pl. and insertions. 4°.

Unique copy, in two volumes, specially printed for Mr. Spencer.

Illustrations: v. 1, frontispiece etched portrait of the author in black, with plate proof in bistre and the original pen and ink drawing; 35 designs in the text, all with smoke proofs and the original pen and ink drawings, and an additional smoke proof to the head-piece on p. 49; 22 colored plates, including two states of the frontispiece and back cover vignette and 7 plates not called for in the list, 21 bearing the autographed approval of the publisher. v. 2, 113 plate proofs in various states, including 67 on satin; a leaf of trial sketches in crayon, and an autograph letter from the publisher to Mr. Spencer. In all, 211 pieces.

Binding, by Marius Michel, 1907, of green crushed levant morocco. v. 1 inlaid with leather of ten different colors. Sides adorned with conventionalized leaves, buds, and groups of flowers, and surrounded by a frame of three fillets, the two inner apparently passing through loops suspended from the outer. Doubled with light brown morocco. Center panel plain, within a border of conventionalized leaves and flowers inlaid in green and red, and surrounded by a frame inlaid in black and two fillets tooled in gilt; at the side, the monogram of Mr. Spencer. With edges gilt over rough, marbled end papers, and lining of gold-colored satin figured in rose. Original covers bound in. v. 2, three-quarters binding only. Back inlaid and lettered in gilt. With marbled end papers and gilt edges.

— Mémoires d'un volontaire. Compositions de Adrien Moreau, gravées à l'eau-forte par Xavier Lesueur. Paris: A. Ferroud, 1902. 3 p.l., 96 p. 5 pl.; 53 extra pl. 8°.

no. 3 of twenty copies on Japan or wove paper; this copy on Japan paper.

Illustrations: 15 vignettes, 3 head-pieces, 5 plates, and 3 tail-pieces, all with plate proofs in two states; inserted before the half-title, an original aquarelle by Moreau. In all, 79 illustrations.

Binding, by René Kieffer, of full blue crushed levant morocco, without ornament. Doubled with blue-green morocco. Center panel within a frame of two fillets enclosing a design of garlands of flowers and foliage and fillets inlaid in dark blue and tooled in gilt. Back lettered. With gilt edges, marbled end papers, and lining of silk brocaded in stripes and in colors. Original covers bound in.

— Notice historique sur Vivant Denon. Paris: P. Rouquette et fils, 1890. xii p. 8°.

Bound with: Dominique Vivant Denon, Point de lendemain. Paris, 1889. 8°.

Title from cover.

— Sainte Euphrosine. Les actes de la vie de Sainte Euphrosine d'Alexandrie, en religion frère Smaragde, tels qu'ils furent rédigés dans la laure du Mont Athos, par Georges, diacre. Avec les illustrations & encadrements de Louis Édouard Fournier, les eaux-fortes de E. Pennequin, & les gravures sur bois de L. Marie. Paris: F. Ferroud, 1906. 2 p.l., 47 p. 33 extra pl. sq. 4°.

First published in the author's "L'étui de nacre," 1892.

no. 13 of fifteen copies reimposed on Japan or wove paper; this copy on wove paper; initialed by the publisher.

Illustrations: original aquarelle by Fournier on the half-title; 12 vignettes in the text, with plate proofs in two states; borders, partly colored, of 9 different designs, with 9 plate proofs on India paper appended. In all, 35 illustrations.

Binding, by Mercier, 1909, of blue crushed levant morocco, gilt. Sides within four fillets, the two inner

enclosing an ornamental border of small tools. Doubled with maroon grosgrain silk within fillets and a border of small tools; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of maroon grosgrain silk. Original covers bound in.

— Thais. Compositions de Paul-Albert Laurens. Gravures à l'eau-forte de Léon Boisson. Paris: Librairie de la collection des dix, 1900. 2 p.l., 240 p., 1 l. 235 extra pl. and illus. 4°. (Collection des dix.)

Unique copy, in three volumes, on large-size paper, specially printed for M. Albert Bélinac.

Illustrations: 65 vignettes, together with the original aquarelles for the same, and the various states of the engravings, including the artist's proofs; in all, 235 pieces.

Binding, by Marius Michel, of brownish-red crushed levant morocco. Sides inlaid with parallel thongs of citron morocco, interlacing at the ends and apparently passing through imitation incisions in the cover. Each volume double respectively with blue, light green, and brown morocco; the center panels within borders of buds and flowers of the lotus, papyrus, and euphorbia inlaid in different colors, the stems passing through a border of two fillets of dark green, the interspace inlaid at regular intervals with blocks of red. Backs inlaid and lettered in gilt. With edges gilt over rough, marbled end papers, and lining of brown brocaded silk. Original covers bound in.

— Vie de Jeanne d'Arc. Paris: Manzi, Joyant & Cie. [1909-10,] 4 v. 11 fac. (2 col'd), 4 plans, 61 pl. (8 col'd), 26 port. (13 col'd), illus. 4°.

no. 2 of 300 copies on Holland paper; unique copy, extra-illustrated with the additional plates found in the copies of this edition on Japan paper.

Illustrations: 35 steel engraved head-pieces; 35 woodcut tail-pieces, and 102 plates, including 23 in colors. In all, 172 illustrations. Each plate and illustration in the text accompanied by guard sheet with descriptive letterpress.

Binding, by Canape, 1910, of dark brown crushed levant morocco. Sides within a frame of parallel intersecting vertical and horizontal fillets tooled in blind surrounding a center panel embossed with fleurs-de-lis and small ornaments in square and triangular compartments. Doubled with blue morocco, gilt. Center panel within a frame of parallel intersecting vertical and horizontal fillets, the corner compartments inlaid in light blue with shields bearing an armorial device; the compartments at the ends tooled with rows of fleurs-de-lis. Backs embossed and lettered in blind; dated 1910. With edges gilt over rough, and lining of gray-blue grosgrain silk. Original covers bound in.

FRANCE. FÊTES.

See C'EST L'Ordre Qvi A Este Tenv A La Nouvelle...Entree, Qve...Henry deuxiefme ...a faite; C'Esr L'Ordre...Qvi A Este Tenue au Sacre...de...Catharine de Medicis; DESCRIPTION des festes, 1740; Fête publique, 1747; FÊTES publiques, 1745; MACHAULT, J. B. d'; PATAS, SIEUR DE. Sacre et couronnement de Louis xvi., 1775; RELATION de l'arrivée du Roi, 1753; Le SACRE de Louis xv, 1723; WEIS, JEAN MARTIN. Représentation des fêtes, 1745.

GAUTIER, THÉOPHILE, THE ELDER.

Jean et Jeannette. Illustré de vingt-quatre compositions par Ad. Lalauze. Préface par Léo Claretie. Paris: A. Ferroud, 1894. 2 p.l., xxxii, 207 p., 1 l. 76 extra pl. 4°.

no. 1 of ten copies on Whatman paper. Initialed by the publisher.

Illustrations: title-page vignette, 12 head-pieces, and 12 tail-pieces, accompanied by the original draw-

Authors, continued.

ings in pen and India ink for the same, and by plate proofs in two states; inserted before the text, an original unpublished full-page aquarelle by Lalauze. In all, 101 illustrations.

Binding, by Mercier, of blue levant morocco, gilt. Sides tooled with an ornamental frame of Louis xviii design, the corners tooled pointillé with a diaper of diamond-shaped lozenges containing each a small flower; the whole within an outer border of three fillets. Doubled with orange morocco within a border of small tools. Center panel within a delicately tooled frame surrounded by fillets. With edges gilt over rough, marbled end papers, and lining of blue-gray grosgrain silk. Original covers bound in.

— Jettatura. *Compositions et gravures en couleurs de François Courboin*. Paris: A. Romagnol, 1904. 2 p.l., 193 p., 1 l. 219 extra pl. and insertions. 4°. (Collection des dix.)

Unique copy, in two volumes, on large-size wove paper.

Illustrations: v. 1, original cover vignette and 25 etchings in the text, with the original aquarelles of the same and an original pen and crayon drawing by Courboin inserted before the half-title; v. 2, plate proofs in various states, artist's proofs, three pages of trial sketches in pen and ink, and 3 pages of manuscript relating to the illustrations; 192 pieces in all.

Binding, by Gruel, of citron crushed levant morocco, v. 1 inlaid with leather of ten different colors. Sides adorned with foliage and flowers and three frames of ornamental fillets intertwined with scrollwork and surrounding a diamond-shaped floreated center ornament; symbolic ornaments at the corners. Doubled with olive green morocco. Center panel within eight fillets tooled in gilt and in blind. Back inlaid and lettered. With gilt edges, marbled end papers, and lining of blue silk. Original covers bound in. v. 2, three-quarters binding only. Back inlaid and lettered. With marbled end papers and gilt top.

— Mademoiselle de Maupin—double amour—par Théophile Gautier. Réimpression textuelle de l'édition originale [1835]. Notice bibliographique par M. Charles de Louvenjoul. Paris: L. Conquet, 1883. 2 v. 18 pl., 1 port.; 54 extra pl. 8°.

no. 7 of 150 copies on Japan paper.

Illustrations: frontispiece portrait of the author by C. Nanteuil, engraved by Burney, in three states; title vignettes in both volumes by Champollion, engraved by Louis Leloir, each with plate proofs in two states; 17 plates designed by É. Toudouze, engraved by Champollion, and issued in 1884, with 34 plate proofs for the same in two states. Separate engraved title to the plates, in four states, the final bearing the initials of the publisher. Appended in v. 2, 4 trial illustrations by Jeannot and Toudouze, engraved by Burney, Boulard fils, and Champollion, and issued with separate title in 1885, together with 7 plate proofs for the same in from two to four states. In all, 75 illustrations.

Appended in v. 2, an historical notice of the heroine, specially printed on Japan paper and inserted in this copy.

Binding, by G. Mercier, 1911, of blue crushed levant morocco, gilt. Sides within a frame of four fillets and an inner frame of Louis xviii design, composed of three fillets broken and ornamented at the corners. Doubled with brown morocco within a border of small tools. Center panel within a frame of three fillets and an ornate inner frame of modernized Louis xviii design, composed of small tools and fillets forming compartments inlaid with blue and others adorned with small quatrefoils in red; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With gilt edges, marbled end papers, and lining of blue watered grosgrain silk. Original covers bound in.

— Militona. Un portrait et dix compositions de Adrien Moreau gravés par A. La-

motte. Paris: L. Conquet, 1887. 2 p.l., 255 p. 8 pl., 1 port.; 11 extra pl. 8°.

no. 124 of 150 copies on Japan or wove paper; this copy on Japan paper. Initialed by the publisher.

Illustrations: frontispiece portrait of the author, initial head-piece, 8 plates, and final tail-piece, all with plate proofs before letters on wove paper. In all, 22 illustrations.

Binding, by Marius Michel, of orange crushed levant morocco, gilt. Sides within a frame of six fillets, the three inner ornamented at the corners and inlaid with a small blue flower. Doubled with blue silk embroidered with birds and flowers. Center panel within a frame of six fillets, the corners left open and inlaid with a small blue flower. Back tooled, lettered, and inlaid. With gilt edges, marbled end papers, and lining of blue silk embroidered with flowers. Original covers bound in.

— Une nuit de Cléopâtre. Illustrée de vingt-et-une compositions par Paul Avril. Préface par Anatole France. Paris: A. Ferroud, 1894. 2 p.l., xx, 82 p., 1 l. 6 pl., illus.; 67 extra pl. 8°.

Special copy on Whatman paper. Initialed by the publisher.

Illustrations: title-page vignette, 6 plates, 6 head-pieces, 6 tail-pieces, and 3 vignettes in the text, with the 22 original pen and ink drawings for the same, 22 plate proofs of the pure etching, and 22 plate proofs before letters, with remarque. Inserted as frontispiece, an original aquarelle by Paul Avril. In all, 89 illustrations.

Binding, by Mercier, of brown crushed levant morocco, gilt. Sides within a frame of two single line fillets inclosing a third frame inlaid in blue and a border of lotus blossoms inlaid in yellow, white, black, green, and burnt orange. Center panel within a frame inlaid in blue with semicircular indentations at the corners inclosing scarabs inlaid in black, burnt orange, and green. Doubled with brown morocco within a border of small tools. Center panel surrounded by a deep mosaic dentelle border of Egyptian style inclosed by fillets in gilt and a frame inlaid in green. Back tooled, lettered, and inlaid with units from the design on the sides. With marbled end papers, edges gilt over rough, and lining of dark brown grosgrain silk. Original covers bound in.

— Le petit chien de la marquise. Préface par Maurice Tourneux. Vingt et un dessins de Louis Morin. Paris: L. Conquet, 1893. 2 p.l., v p., 1 l., 67 p., 2 l. 25 extra pl. 16°.

no. 113 of 150 copies on wove paper. Initialed by the publisher.

Illustrations: 24 colored engravings, all with plate proofs in black on India paper. Inserted to face the title, an original aquarelle by Morin. In all, 49 illustrations.

Binding, by Marius Michel, of green crushed levant morocco, gilt. Sides within a frame of fillets of one, two, and three lines, the latter entwined with a garland of leaves, and with fleurons at the corners. Doubled with brown morocco within a border of small tools. Center panel within a double fillet plain and a second au pointillé with fleurons and marchioness' crowns at the corners. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of changeable silk brocaded in Persian colors. Original covers bound in.

— ...Le roi Candaule illustré de vingt et une compositions par Paul Avril. Préface par Anatole France. Paris: Librairie des amateurs, A. Ferroud, libraire-éditeur, 1893. 2 p.l., xvi, 111 (i.e. 101) p., 1 l. front., plates, illus. 8°.

no. 17 of 500 copies. Printed on Whatman paper by Chamerot and Renouard. Title-page in red and black.

Illustrations: frontispiece, title-vignette, 5 full-page plates, 9 vignettes, 5 tail-pieces, all in three

Authors, continued.

states, outline, remarque proofs, and proof after letters. With the original drawings inserted.

Binding, by Mercier, of light blue morocco, gilt. Sides within a wide dentelle frame, with inlays of black morocco, and an inner frame of three inlaid bands of two shades of tan with key border design and lines plain and dotted. Center panel in three vertical circular compartments formed by crossed bands of light tan and decorated in an inlaid mosaic design of small red, yellow and orange flowers and buds on a ground of black, inlaid; all heavily tooled. Doubled with cloth of gold within a wide border of the blue morocco with band inlaid in tan and black. End leaves covered with cloth of gold. Back tooled in a design similar to sides. Edges, gilt. Original paper covers bound in.

In upper border of doublure: Ex libris Eugène Paillet. With bookplate of Robert Hoe.

— ...Le roman de la momie. Quarante-deux compositions originales de Alex. Lunois, gravées au burin et à l'eau-forte par Léon Boisson. Paris: Librairie L. Conquet, L. Carteret et cie, successeurs, 1901. 3 p.l., 262 p., 1 l. 41 extra pl., illus. 8°.

"nos. 1 à 150. Exemplaires de grand choix sur japon et vélin du Marais. 151 à 250. Exemplaires sur papier vélin du Marais. N° 65."

Title-page printed in red, brown and dark green.

Prospectus, 4 l. at end, incl. 4 illus.

"Texte imprimé par A. Lahure; gravures par Ch. Wittmann."

Illustrations: head-piece and tablet for copy number on verso of half-title, title-page vignette, 39 illustrations in text, total 42 illustrations, each accompanied by plate proofs before letters with remarques, total 41 plates.

Binding, by the Club Bindery, 1905, of citron crushed levant morocco, gilt. Sides within an ornate frame of fillets, interlaced bands and conventionalized lotus flowers, inlaid in red, white and black leather; the flowers red, buds white, palm leaves, gilt, bands black. Doubled with citron morocco within a border of small tools and two fillets. At the bottom, the monogram of Mr. Hoe. Back lettered and inlaid in colors. Marbled end papers and lining of terracotta silk brocaded in a design of olive green, representing Egyptian heads. Original paper covers bound in.

GEBHART, ÉMILE.

Autour d'une tiare. 1075-1085. Paris: L. Conard, 1908. xiii(i), 353(1) p., 2 l. 8 pl., illus.; 23 extra pl. 8°.

no. 6 of ten copies on Japan paper. Initialed by the publisher.

Illustrations: designs by G. Bondoux, consisting of 9 head-pieces and 8 tail-pieces etched by Norrigat printed in one tone, all with plate proofs, and 8 copperplate engravings by Mortier printed in colors; appended, 2 plate proofs cancelled by the publisher, and progressive plate proofs in four states of the plate facing p. 128, the final state bearing the remarques of the artist. In all, 48 illustrations.

Binding, by Joly fils, 1909, of light green crushed levant morocco, gilt. Sides adorned with a diaper of diamond-shaped lozenges inlaid with a conventionalized leaf, outlined in dark green, and separated by bands inlaid in dark maroon. Doubled with maroon morocco within a border of small tools. Center panel within a frame of double fillets tooled in gilt and interlacing in a geometrical pattern. Back tooled, inlaid, and lettered in gilt; at the bottom, the monogram of Mr. Spencer. With edges gilt over marbled and lining of maroon silk. Original covers bound in.

GEFFROY, GUSTAVE.

La servante. Illustrations de Géo-Dupuis, gravées sur bois. Paris: A. Romagnol [1905].

3 p.l., 36 p., 2 l. 1 port., 4 pl.; 25 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on India paper.

Illustrations: frontispiece portrait of the author, with plate proof; 20 vignettes in the text, and 4 plates, with plate proofs appended. In all, 50 illustrations.

Binding, by Stroobants, 1911, of olive green crushed levant morocco, gilt. Sides within three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

GÉRARD DE NERVAL, PSEUD. OF G. LABRUNIE.

Sylvie; souvenirs du Valois. Préface par Ludovic Halévy. 42 compositions dessinées et gravées à l'eau-forte par Ed. Rudaux. Paris: L. Conquet, 1886. 2 p.l., xxiv, 134 p. 1 pl.; 88 extra pl. 12°.

no. 25 of twenty-five copies on Japan paper. Autographed by the publisher.

Illustrations: frontispiece, and 40 vignettes in the text (one of the designs called for on the title being omitted), with 42 plate proofs in two states, and 4 original unpublished aquarrelles by Rudaux; on the half-title, an additional aquarelle by Rudaux. In all, 130 illustrations.

Binding, by Marius Michel, 1902, of citron crushed levant morocco. Sides within two fillets inlaid in maroon and green. Doubled with light green morocco within a border of small tools. Center panel inlaid in maroon with fillets interlacing to form a frame enclosing ovals and small circles, the interspaces inlaid with conventionalized oak leaves in dark green and sprays of buds and flowers in white. With gilt edges, marbled end papers, and lining of reddish-brown and green changeable brocaded silk. Original covers bound in.

...The GERM: Thoughts towards Nature In Poetry, Literature, and Art... London: Ayloott & Jones... G. F. Tupper, Printer... [1850.] 4 nos. in 1 v. (1), 2-192 p. 4 pl. 8°.

Rossetti, Preface to Facsimile reprint. Widener Catalogue, p. 165-166.

First edition.

Edited by William M. Rossetti.

Title of nos. 3-4 changed to "Art and Poetry."

The Præraphælite Brotherhood founded in 1848, exhibited in 1849 works conceived in the new spirit. Dante Gabriel Rossetti proposed the publication of a magazine which was issued in January, 1850, and concluded with the April number for lack of support. Later, copies were sought, and reprinting was discussed but not accomplished until the expiration of the copyright when in 1901 a facsimile reprint was issued. Previous to this a reprint (not a facsimile) was issued by T. B. Mosher at Portland, Maine, 1898.

Illustrations: 4 etched plates, one issued with each number to illustrate the opening article: no. 1, My beautiful lady, by Holman Hunt; no. 2, The Child Jesus, by James Collinson; no. 3 (folded), Cordelia, by F. Madox Brown; no. 4, Viola and Olivia, by Walter H. Deverell.

Binding, by The French Binders, 1920, of citron morocco, gilt, in a mosaic style. Sides, within a border of green inlay with two fillets, gilt, surrounding a frame of wide interlaced bands of red, green and dark brown leather. Doubled with citron morocco with a border of 7 fillets, gilt, enclosing the center panel of golden brown moiré; lining of moiré; gilt top. Back tooled and lettered and with inlaid bands of green.

Inserted at end: 2 leaves, mss., giving contents, with authors, containing statement, "This list made out for S. P. A. by W. J. Linton and W. Bell Scott. 1890."

G. P. Boyce-Avery copy with bookplate of S. P. Avery.

Authors, continued.

GIOVIO, PAOLO, bishop of Nocera.

Pavli Iovii Novocomen- || sis Vitæ Dvo-
decim Vice- || comitvm Mediolani Prin- ||
cipvm. || Ex Bibliotheca Regia. || ... || Lyte-
tiæ. || Ex officina Rob. Stephani, typographi
Regii. || M.D.XLIX. || Ex priuilegio Regis. || 199
p. incl. 10 illus. 4°.

Brunet III, col. 584. Bernard, p. 235, 270-272.

First edition; from the manuscript with portraits preserved in the Bibliothèque Nationale. There were numerous later editions including one printed at Venice the same year.

Illustrations: 10 woodcut portraits in text of dukes of Milan; 15 ornamental initial letters; printer's mark on the title-page. The portraits all carry the Lorraine cross and are generally attributed to Tory although appearing so many years after his death. They are said to be faithful reproductions on a smaller scale of those in the manuscript which were from originals existing at the time. The large initial V with criblé background belongs to one of the known alphabets engraved by Tory for Robert Estienne. The 14 smaller floreated initials are all in the Tory style and the letter G, p. 147, appears to carry the cross inconspicuously beneath the letter. Bernard mentions a signed G which he considers "incontestable evidence... as if he had written Geofroy Tory in full." The printer's mark, attributed by Bernard to Tory's widow and after 1544 issued on the Greek books printed by Estienne, has the familiar olive branch of his earlier marks here entwined with a basilisk about a lance and with the Greek motto.

Binding, of old brown calf. Sides within a two-line, gilt, and three-line, blind, fillet enclosing a narrow stamped border. Rebacked and corners repaired.

GIUSTINIANI, LORENZO, SAINT.

Doctrina della vita monastica. Venice: Bernardinus Benalius? 20 October, 1494. 114 f. illus. 4°.

BMC v, p. 378.IA.22438.

Gothic type (Proctor 5669); 35 lines.

Signatures: a-n^o, o¹⁰.

Illustrations: 3 full-page woodcuts. The first represents Saint John Baptist and Saint Peter upholding a scroll inclosing the holy name; the second shows the tall, austere figure, presumably of San Lorenzo, preceded by a little crucifer, advancing toward a church door; and the third, in the style of the first, Saint John and Saint Francis upholding the name Maria.

The second cut was adapted from the picture painted in 1466 by Gentile Bellini for the church of S. Maria del Orto, and preserved in the Museum of the Academy at Venice. Dr. Lippmann states: "This is one of the few instances in which we are enabled to trace the relation between a woodcut of the period under consideration and an undoubtedly contemporaneous painting." — p. 106. Essling, part 1, tome 1, p. 285, refers to a privilege in the State Archives of Venice, dated 15 February 1493 (1494 new style), granting to Bernardus Benalius the right to print the works of Lorenzo Justiniani, and states that he believes this refers to the "Doctrina della vita monastica," and that Benalius printed this book.

Some copies, like Hain 9477, Essling 757, and Dyson Perrins 85, have a title added above the first woodcut: *Doctrina del Beato Laurèzo patriarcha della vita monastica*, the absence of which in the above copy would indicate it to be an earlier impression.

Binding, by The French Binders, 1920, of brown levant morocco. Sides tooled in blind, within two fillets, and an arabesque border of interlaced bands forming irregular shaped compartments filled with dots. Three fillets surround the center oblong panel composed of eight squares each embossed with the same ornament. Back lettered and embossed.

GLEN, JEAN BAPTISTE DE.

Des habits, moeuvrs, ceremonies, façons de faire anciennes & modernes du monde, traicté non moins vtile, que delectable, plein de bonnes & saintes instructions. Avec les povrtraits des habits taillés par Iean de Glen Liegeois, diuisé en deux parties. Partie premiere. Des principales nations, prouinces, regions, & villes de l'Europe. A Liege: Chez Iean de Glen, demeurant en la rue dite Gerarderie à l'Escu d'or. 1601. 11 p.l., 4-128, 179-218 f., [16] l. incl. 104 illus. 8°.

Van der Haeghen, Bibliotheca Belgica. Brunet II, col. 1625.

Variously attributed to Jean de Glen, engraver and printer, and his brother Jean Baptiste de Glen; and partly from Cesare Vecellio, *De gli habiti antichi, et moderni di diverse parti del mondo libri due*, Venice, 1590. "Le texte a peu d'analogie avec l'ouvrage italien. L'auteur a bien reproduit çà et là quelques passages, surtout dans les premiers ff. qui traitent des anciens Romains, mais le plus souvent il a suivi sa propre voie, ce qui est assez naturel puisqu'il s'était proposé non pas de décrire uniquement les costumes, mais aussi les cérémonies et les moeurs et usages des différents peuples." Jean de Glen, explaining, in the preface of his *Les merveilles et antiquitez de la ville de Rome*, Liège, 1631, why the second part of this work did not appear, formally states it was the work of his late brother. Part two was never published and it is not stated under what circumstances it left the possession of Jean de Glen. cf. *Van der Haeghen*.

Illustrations: 104 full-page woodcuts by Jean de Glen. "Les figures sont en général des copies assez fidèles de quelques-unes des planches de... Vecellio ... Les figures des ff 112...118, 120 et 122, portant respectivement les entêtes de Damoiselle du pais bas, Bourguemaistre de Liege., Bourgeoise de Liege., et Jeune Fille de Liege., appartiennent en propre au: Des habits moeuvrs, ceremonies..." Printer's device on title-page.

Binding, by Allo, of deep rose crushed levant morocco, gilt. Sides within three fillets with center ornament, of scroll work and oak branches, quartered for each corner. Doubled with marbled paper within a border of small tools and four fillets. Back tooled and lettered. With marbled end papers and gilt edges.

Bookplate of Samuel Putnam Avery; and etiquette with gilt monogram J. N. on red shield.

GODARD D'AUCOURT DE SAINT JUST, CLAUDE, BARON.

Thémidore; ou, Mon histoire et celle de ma maîtresse. Illustré de vingt-deux lithographies originales en couleurs par Lubin de Beauvais. Paris: A. Ferroud [1908]. 2 p.l., 93(1) p. 8 pl.; 1 extra pl. 8°.

no. 101 of 120 copies on hand-made wove paper. Initialed by F. Ferroud.

Illustrations: 14 colored lithographs in the text, and 8 on separate leaves, all separately printed on India paper, and mounted; inserted before the half-title, an original drawing in colored crayons by Beauvais. In all, 23 illustrations.

Binding, by Stroobants, 1912, three-fourths brownish-red crushed levant morocco. Back tooled and lettered in gilt. With rough edges and gilt top. Original covers bound in.

GOLDEN legend. See JACOBUS, DE VORAGINE, archbishop of Genoa.

GONCOURT, EDMOND LOUIS ANTOINE HUOT DE, AND J. A. H. DE GONCOURT.

Les aventures du jeune baron de Knifausen, par E. & J. de Goncourt. Illustrations

Authors, continued.

et gravures de Louis Morin. Paris: A Romagnol [1905]. 3 p.l., 39(1) p., 1 l. 8 pl., 1 port.; 37 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 132 copies.

Illustrations: smoke proof on tissue paper of a portrait of E. de Goncourt; frontispiece portrait of the authors, with smoke proof on tissue paper; 2 vignettes in the text, and 8 plates, with plate proofs in two states; 2 additional plate proofs to the plate facing p. 28, 3 to that facing p. 36, and one of two sets of 10 plate proofs on vellum paper, appended. In all, 48 illustrations.

Binding, by Stroobants, 1911, of light blue crushed levant morocco, gilt. Sides within three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

GONDAR, JACQUES.

Chroniques françaises de Jacques Gondar clerc. publiées par F. Michel, suivies de recherches sur le style par Charles Nodier. Paris: Louis Janet [1836]. 1 p.l., clvii(i), 11 (1), 44 p., 1 l. 2 pl. (music), illus. 8°.

Brunet II, col. 1663. Bibliographie de la France, 1836, v. 25, no. 4243.

Label, "A. Giroux & C^{ie}...à Paris," pasted over the publisher's name on the title-page.

Illustrations: 4 full-page plates, illuminated title-page, 3 borders, and 6 initials all in the manner of illuminated manuscripts; 2 leaves of music, engraved.

Binding of green cut velvet. Sides with trees and branches framing an angel in the center holding a shield bearing the title; Chroniques françaises; beneath, a grotesque. Edges gilt. Doubled with pink watered paper.

With bookplate of S. P. Avery.

GOUDEAU, ÉMILE.

Paysages parisiens, heures et saisons. Illustrations composées et gravées sur bois et à l'eau-forte par Auguste Lepère. Paris: Imprimé pour Henri Beraldi, 1892. xv, 175(1) p. plates, illus. 8°.

no. 82 of 138 copies. Printed 19 March 1892 on the press of Lahure; plates by Eugène Delâtre on the press of Auguste Lepère.

Illustrations: 45 illustrations including plates, vignettes, head- and tail-pieces. An original water color drawing on the edition leaf, and 6 water colors on margins.

Binding, by Pagnant after designs by the etcher Bracquemond, of rose morocco, gilt. Sides inlaid with red, blue, white, green, brown and black morocco, stamped and tooled in a design based on the coat of arms of the city of Paris. Doubled with two shades of blue morocco with a border of gold lines and blind fillets, with ornamental corners; front cover with center inlaid in red, brown, olive, maroon, in a design with initials S. P. A. inlaid, and signed in lower corner. Back tooled with small designs of the city arms. End leaves of powder-blue moiré. This binding was designed as a tribute to Mr. Avery; inlaid is his note concerning it.

With bookplate of S. P. Avery.

— — — Original drawings (sketches, tracings, etc.), and water colors by Bracquemond for the binding of Goudeau's *Paysages parisiens*. (See above.)

Binding, by Pagnant, of rose morocco, gilt. Sides within one fillet and a frame of fine fillets with fleurons in the indented corners. Back tooled and lettered. Doubled with powder-blue moiré with a border of fillets and tools. End leaves covered with silk. Edges, gilt.

With bookplate of S. P. Avery.

GRAVELOT, HUBERT FRANÇOIS BOURGUIGNON, CALLED, AND C. N. COCHIN.

Iconologie par figures, ou; Traité complet des allégories, emblèmes, &c. Ouvrage utile aux artistes, aux amateurs, et peuvent servir à l'éducation des jeunes personnes, par M. M. Gravelot et Cochin. A Paris: Chez Lattré graveur... [1796?] 4 v. port., plates. 8°.

Cohen-De Ricci, col. 456.

Illustrations: These plates were previously issued in the *Almanach iconologique*, 1761-81.

Binding, by Chambolle-Duru, of blue morocco, gilt. Sides within a three-line fillet. Back tooled and lettered. Edges gilt.

GRAY, THOMAS.

Designs by Mr. R. Bentley, for six poems by Mr. T. Gray. London: Printed for R. Dodsley, in Pall-mall, 1753. 4 p.l., 35 f., 1 l. 6 pl., illus. f°.

Text printed on recto of each leaf.

"The Long story" and the "Hymn to adversity" here first published.

Contents: Ode on the spring. — Ode on the death of a favourite cat. — Ode on the distant prospect of Eton. — The Long story. — Hymn to adversity. — Elegy written in a country church-yard.

Illustrations: 6 full-page plates, 6 head-pieces, 6 tail-pieces, 6 initial letters, all engraved and forming one set for each poem. The plate to "The Long story" is said to contain portraits of Gray, Lady Schaub and her niece Miss Speed. Inserted: 2 water color drawings, designs for the cover, and 1 pen and ink drawing, by P. Marcius Simon, and a letter from him to Mr. Avery with reference to the designs, dated Paris, March 17th, '96.

Binding, by C. H. Meunier, of olive green morocco. Front cover inlaid with a panel of calf, carved and colored in shades of brown and silver in a design suggested by the verse from the Elegy, here cut in the leather; panel signed: C. H. Meunier d'après un dessin de Marcius-Simon 95. Back with a similar panel of calf, plain, with an inlaid center panel of dark brown within a band of gold; a cluster of daisies in silver in the center. Back with bands and lettering. Doubled with red morocco with an outer stem-like fillet, and two inner ones forming a frame with the outer twined with lilies in cream morocco and the inner with leaves and buds in two shades of olive. End leaves covered with deep red moiré. Edges gilt.

With bookplate of Samuel P. Avery.

GRESSET, JEAN BAPTISTE LOUIS.

Ver-vert, suivi de la Chartreuse, l'Abbaye et autres pièces. Édition mignardise. [Paris: Laurent et Deberny,] 1855. 2 p.l., 160 p., 1 l. 4 pl., 1 port. 64°.

Illustrations: frontispiece portrait and 4 plates, by Guillaumeot fils?

Binding, by Lortic, 1897, of dark green crushed levant morocco, gilt. Sides within a frame of three fillets. Doubled with light green morocco within a border of small tools. Center panel surrounded by fillets and a dentelle border. Back tooled and lettered. With gilt edges, marbled end papers, and lining of light green watered grosgrain silk. Original covers bound in.

GRUEL, LÉON.

Manuel historique et bibliographique de l'amateur de reliures, par Léon Gruel. Paris: Gruel & Engelmann, 1887-1905. 2 v. 3 fac., 137 col'd pl., illus. 4°.

Partie 1, no. 440 of 1000 copies on wove paper; partie 2, no. 129 of 600 copies on wove paper. Bibliography, v. 1, p. 179-186.

Illustrations: 3 facsimiles and 137 reproductions

Authors, continued.

in colors of fine bindings, together with numerous vignettes, initial letters, etc., in the text.

Binding, by Stroobants, 1910, three-fourths brown crushed levant morocco. Backs tooled and lettered in gilt. With marbled end papers and rough edges; gilt top. Original covers bound in.

GRUYER, FRANÇOIS ANATOLE.

La peinture au château de Chantilly. [v. 1.] Paris: E. Plon, Nourrit et Cie., 1896. 4 p.l., iii, 378 p., 1 l. 1 plan, 40 pl. 4°.

[v. 1.] Écoles étrangères.

Each plate protected by guard sheet with descriptive letterpress. v. 2, *L'école française*, published in 1898. The above copy of v. 1 printed for Mr. Spencer. In the original paper covers.

GUALLA, GIACOPO.

...Papie Sanctuarium. [Pavia: Jacobus de Burgofranco, 10 November, 1505.] 5 p.l., 2-92 f., 6 l. illus. 4°.

Dyson Perrins 174.

Gothic type.

Signatures: A⁴, a-l⁸, m⁴, n⁶.

First edition.

Illustrations: 29 woodcuts of saints, bishops, and other dignitaries, repeated to 69. The woodcut portrait of the author on the title-page is repeated on p. 1 of the text within a border taken from a border in the *Pullata Nigri Contio in D. Herculis Inferias* printed in Ferrara the same year. Initials and printer's device. "This is undeniably the most important of the Pavian books with woodcuts... I have little doubt that most readers will agree with me in ranking these illustrations of *Guala* and of the *Statuta* amongst the best books of the Italian wood-engravers."—cf. Kristeller, *Books with woodcuts printed at Pavia*, in *Bibliographica*, 1, 357-360; and p. 368, no. 10.

Binding, modern, of rose red morocco, gilt. Sides plain. Back lettered.

From the Thorp Library (sold at Sotheby's 1821).

HALÉVY, LUDOVIC.

L'Abbé Constantin. Illustré par Madame Madeleine Lemaire. Paris: Boussod, Valadon et Cie., 1887. 136 p., 1 l. 18 pl., 1 port., illus.; 124 extra pl. 4°.

no. 36 of fifty copies on Japan paper.

Illustrations: frontispiece portrait of the author; 18 plates, 9 head-, and 9 tail-pieces, with 36 plate proofs of the same printed "en camaieu" on cream satin, 36 printed "en camaieu" on Whatman paper, and 36 printed in bistre on Japan paper; 16 photographs from a dramatization of the story, and on the half-title, an original aquarelle by Madame Lemaire. In all, 162 illustrations.

Binding, by Champs, of grayish-blue crushed levant morocco, gilt. Sides within two frames of three- and two-line fillets respectively, enclosing a border of wild poppies with petals inlaid in red. Springing from the base of the inner frame, two conventionalized spears of wheat. In the center, the monogram A. W. [Comte Alfred Werlé] partly inlaid in red. Doubled with old rose silk tapestry figured with leaves and flowers in delicate hues of many colors; the whole surrounded by frames of fillets and dentelle borders. Back tooled, lettered, and inlaid with units from the design on the sides. With marbled end papers and rough edges; gilt top. Original covers bound in.

Bookplate of Comte Alfred Werlé.

— Mariette. Quarante compositions de Henry Somm. Paris: L. Conquet, 1893. 2 p.l., 36 p., 1 l. 44 extra pl. 8°.

no. 91 of 100 copies on Japan paper. Initialed by the publisher.

Illustrations: 2 frontispiece portraits of the author engraved respectively by Le Nain and Guillaumot fils,

both proofs before letters on Japan paper, and 2 vignettes and 39 borders hand-colored by the artist, with 41 plate proofs in black for the same, appended; inserted before the half-title, an original aquarelle by Henry Somm. In all, 85 illustrations.

Binding, by Lancelin, of orange crushed levant morocco, gilt. Sides within a double frame of three-line fillets with small ornaments tooled in gilt. Doubled with brocaded silk flowered in pink and green, within fillets and borders of small tools; lining of the same silk. Back tooled, inlaid, and lettered. With gilt top. Original covers bound in.

HALSEY, RICHARD T. HAINES.

Pictures of early New York on dark blue Staffordshire pottery, together with pictures of Boston and New England, Philadelphia, the South and West. New York: Dodd, Mead & Co., 1899. xxvi, 328 p., 1 l. 4°.

One of 268 copies on hand-made paper.

Illustrations: 163 photogravure reproductions in colors, and 4 potter's marks stamped in the margins. In all, 167 illustrations.

Binding, by the Club Bindery, of blue crushed levant morocco, gilt. Sides within a frame inlaid in black, with mosaic ornamentation in the corners. Center panel tooled and inlaid in light blue and white to represent a specimen of the Staffordshire ware. Doubled with blue morocco. Center panel surrounded by a frame inlaid in light blue and fillets in gilt. Back tooled, lettered, and inlaid in colors. With gilt edges, marbled end papers, and lining of blue brocaded silk.

HAMILTON, ANTHONY.

Mémoires du comte de Grammont, par Antoine Hamilton. Un portrait de A. Hamilton et trente-trois compositions de C. Delort, gravés au burin et à l'eau-forte par L. Boisson. Préface de H. Gausseron. Paris: L. Conquet, 1888. 2 p.l., xv, 371(1) p. 10 pl., 1 port.; 68 extra pl. 8°.

no. 14 of 200 copies on Japan or wove paper; this copy one of the few printed on wove paper. Initialed by the publisher.

Illustrations: original cover vignette, title-page vignette, frontispiece portrait of the author, 9 vignettes in the text, 11 head-pieces, and 11 tail-pieces, all with plate proofs in two states. In all, 102 illustrations.

Binding, by Mercier, 1902, of red crushed levant morocco, gilt. Sides within a border of small tools enclosing a frame of double fillets, flowers, foliage, and scrollwork in the style of Louis xv; at the bottom, the monogram of Mr. Spencer. Doubled with red morocco within a border of small tools. Center panel surrounded by a broad mosaic border of blue adorned with small tools and fillets forming compartments inlaid with orange tooled au pointillé with a diamond pattern with dots of blue at the intersections; the whole enclosing an inner frame of Louis xvth design. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of blue gros-grain silk. Original covers bound in.

HARAUCCOURT, EDMOND.

...L'effort. La Madone. L'Antéchrist. L'immortalité. La fin du monde. A Paris: Publié pour Les Sociétaires de l'Académie des beaux livres, bibliophiles contemporains, 1894. 3 p.l., 3-144 p. illus. 4°.

Copy no. 5, for M. Paul Avril. On special paper designed by Octave Uzanne with the author's name as a watermark.

Illustrations: Half-title, preliminary leaf, title-page and each leaf of text within a wide ornamental border; illustrated half-titles to each part. La Madone, with colored lithographs designed by Alexandre Lunois; L'Antéchrist, with aquarelles by Eugène Courboin; L'Immortalité, with illustrations by Carloz Schwabe; La Fin du monde, with illustrations by

Authors, continued.

Alexandre Léon. Preliminary leaves and paper covers, by Léon Rudnicki.

Binding, by P. Ruban, 1897, of brown morocco, gilt. Sides within a border of pansies and butterflies; center with a spray of lady-slippers on a background of cobweb design crossed by a band of dark brown morocco, bearing the title in red; all inlaid in colors. Back cover with a wider border of conventionalized leaves and blossoms; center inlaid in a design of chestnut leaves and burrs in green morocco. Doubled with red and blue flowered brocade within wide borders of conventionalized flower stalks and leaves. End leaves of brocade and of marbled paper. Back tooled with birds, stars, and flower ornaments. Edges gilt. Original paper covers bound in.

With bookplate of Edwin B. Holden.

HAWTHORNE, NATHANIEL.

The scarlet letter; a romance. Literally reprinted from the first edition. With fifteen original colored illustrations by A. Robaudi and C. Graham. New York: Privately printed, 1904. 5 p.l., 333 p. 15 pl.; 36 extra pl. 8°.

Unique copy, on vellum. Autograph letter of C. Graham relating to the illustrations, inserted.

Illustrations: 15 colored plates, with the 15 original water-color drawings by Robaudi and Graham for the same, 15 plate proofs in black, and for the plate facing p. 64, 5 plate proofs in different tones and a small trial sketch by Robaudi, mounted. In all, 51 illustrations.

Binding, by the Club Bindery, of citron crushed levant morocco, gilt. Sides within an ornate frame of fillets and flowers inlaid in red, white, and black leather. Doubled with citron morocco within two fillets. Center panel plain; at the bottom, the monogram of Mr. Hoe. Back lettered and inlaid in colors. With edges gilt over rough. Original vellum covers bound in.

From the Hoe library. Bookplates of Robert Hoe, and of W. A. Spencer.

— The scarlet letter, by Nathaniel Hawthorne. Illustrated by George H. Boughton. [New York: The Grolier Club of the City of New York, 1908. 5 p.l., 325(1) p. 13 pl.; 13 extra pl. 8°.

One of 300 copies on French hand-made paper. Reprinted from the second edition.

Illustrations: one initial letter in colors, one half-tone tail-piece, and 13 hand-colored engravings, together with 13 impressions of the same in one tone. In all, 28 illustrations.

Binding, by the Bradstreet Co., 1910, of red crushed levant morocco, gilt. Sides within a frame of eight fillets, five broken enclosed by three plain. Doubled with crimson morocco within fillets and a border of small tools. Center panel inlaid with two frames in dark red outlined in blind tooling; issuing from the corners, sprays of roses, rose buds, and rose leaves, tooled in gilt. Back tooled and lettered. With gilt edges and lining of old rose watered grosgrain silk. Original covers bound in.

HEEMSKERCK, MAARTIN VAN VEEN, CALLED.

Acta apostolorum, elegantiss. monochromatis a dvobus praestantiss. pictorib. Belgis symmo artificio delineata: a Martino Hemskerchio Harlemensi nempte, qui ea inchoaverat, et Iohanne Stradano Bvrgensi, qui ea absolvit. Philippus Galleus edidit Antuerpie. D. Iacobo Ravwardo symmo picturae admiratori amico suo Philippus Gallaeus. d.d. [Antwerp, 1580?] 1 l. 34 pl. obl. 4°.

Illustrations: Title-page and 34 numbered plates engraved and colored; variously signed: Iohannes

Stradan' inuenter, Martinus Heemskerck inuenter, Philip Galle excu.

Bound with: Gérard de Jode, Thesavrvs Novi Testamenti. [1585?]

HENNIQUE, LÉON.

Benjamin Rozes. Illustrations et gravures de Vadasz. Paris: A. Romagnol [1906]. 2 p.l., 57 p., 1 l. 3 pl., 1 port.; 49 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on wove paper.

Illustrations: frontispiece portrait of the author, with smoke proof on tissue paper; 13 vignettes in the text, and 3 plates, with plate proofs in two states, and one of 3 sets of 16 plate proofs on vellum paper, appended. In all, 66 illustrations.

Binding, by Stroobants, 1911, of dark green crushed levant morocco, gilt. Sides within three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

— ... Deux patries. Drame en cinq tableaux dont un prologue. Nouvelle édition illustrée de compositions originales par Bertrand, gravées au burin et à l'eau-forte, par Léon Boisson. Paris: Librairie L. Conquet, L. Carteret et Cie, successeurs, 1903. 149 p., 1 l. illus.; 11 extra pl. 8°.

"nos. 1 à 100 exemplaires de grand choix sur vélin ou japon. 101 à 250 exemplaires sur vélin du Marais. no. 64. Texte imprimé par A. Lahure. Gravures par Ch. Wittmann."

Illustrations: five head-pieces, five tail-pieces, 2 ornaments on cover, all with plate proofs before letters, with remarque. In all, eleven plates.

Binding, by Paul Affolter, of green crushed levant morocco. Sides within a frame of four fillets, the inner one having at each corner a small ornament. Doubled with citron morocco within a narrow green border and fillet. Center panel within a frame consisting of three fillets with a large ornament at corners of the two inner ones, and a border inlaid in olive green, tooled with a scroll work design enclosed by four fillets. Back tooled and lettered. With gilt edges and lining of pale green brocaded silk with Empire design in yellow. Original paper covers and back bound in.

HENRIOT, PSEUD. OF HENRI MAIGROT.

L'année parisienne. Texte et dessins par Henriot. Paris: L. Conquet, 1894. 3 p.l., 129 p., 1 l. front. 12°.

One of 300 copies. Autograph presentation copy to Mr. Spencer from the publisher.

Illustrations: 2 designs for the original covers, frontispiece, 12 plates (paged in), 13 head-pieces, 25 vignettes in the text, and 11 tail-pieces. In all, 64 illustrations.

Binding, by Lortic fils, 1898, of bright green crushed levant morocco. Back lettered in gilt; panels cornered and mitred in blind; at the bottom, the monogram of Mr. Spencer. With marbled end papers and rough edges; gilt top. Original covers bound in.

— Napoléon aux enfers. Illustrations par l'auteur. Paris: L. Conquet, 1895. 3 p.l., 252 p. front. 12°.

Autograph presentation copy to Mr. Spencer from the publisher.

Illustrations: 2 designs for the original covers, frontispiece, 12 plates (paged in), 13 head-pieces, 28 vignettes, and 13 tail-pieces. In all, 69 illustrations.

Binding, by Lortic fils, 1898, three-fourths bright red crushed levant morocco. Back lettered in gilt; panels cornered and mitred in blind; at the bottom, the monogram of Mr. Spencer. With marbled end papers and rough edges; gilt top. Original covers bound in.

Authors, continued.

HERVIEU, PAUL.

Flirt. Illustré par Madeleine Lemaire. Paris: Boussod, Valadon et Cie., 1890. 218 p., 1 l. 19 pl. large 4°.

no. 14 of 20 copies on Whatman paper.

Illustrations: 9 head-pieces, 19 plates, and 9 tail-pieces, printed in colors. On the half-title, an original aquarelle by Mme. Lemaire. In all, 38 illustrations.

Binding, by Marius Michel, of dark blue crushed levant morocco. In the upper right corner of the front panel, a spray of blue bell-flowers and carnations inlaid in appropriate colors. In the lower left corner of the back panel, a spray of orange bell-flowers; in the open space, a winged insect tooled in gilt. Doubled with light tan silk poplin. At the sides and ends of the board, compartments formed of three-line fillets; in the corners, the monogram A. W. [Comte Alfred Werlé]. Back lettered and inlaid with carnation blossoms. With edges gilt over rough, marbled end papers, and lining of the same material as the doublure. Original covers bound in.

Bookplates of Comte Alfred Werlé and W. A. Spencer.

HERVILLY, ERNEST D'.

Le harem de Ernest d'Hervilly. Paris: Alphonse Lemerre, éditeur, 1874. 4 p.l., 5-144 p. 50 extra pl. 12°.

Illustrations: Inserted: 50 original pen and ink drawings made by H. Somme for the edition of 1884 published by Rouveyre and Blond; 2 pen sketches; title-page of 1884 edition; 4 autograph letters, 2 from the author and two from the illustrator.

Binding, by Ch. Meunier, of citron morocco, gilt. Sides, within a one-line fillet with small tools, covered by small compartments formed by inlaid foliations of dark morocco with roundels of red morocco at their intersecting points. In each of the marginal compartments is tooled the monogram S. P. A.; in the others is a small gold, foliated ornament with a conventional flower inlaid in a lighter blue morocco. Doubled with peacock blue morocco, with paneled border having corners inlaid in dark blue and tooled with the monogram S. P. A. End leaves of light blue brocaded silk and marbled paper. Edges gilt. Back lettered, and tooled with the monogram and floreated ornament. Original paper covers bound in.

With bookplate of S. P. Avery.

HIERONYMUS. See JEROME, SAINT.

HILLEMACHER, FRÉDÉRIC DESIRÉ.

Galerie historique des portraits des comédiens de la troupe de Molière. Gravés à l'eau-forte, sur des documents authentiques par Frédéric Hillemacher, avec des détails biographiques succinets, relatifs à chacun d'eux. Dédié à la Comédie Française. Lyon: Imprimerie de Louis Perrin, 1858. xii, 160 p., 1 l. 32 ports. 8°.

Brunet, Suppl. 1, col. 629.

no. 51 of 100 copies.

First edition.

Illustrations: 32 portraits signed and dated 1857; 1 head-piece.

Binding, by Thibaron, of blue morocco, gilt. Sides with large diamond-shaped center ornament and small ornament in each corner. Doubled with marbled paper within a frame of tools and fillets. Back tooled with corner ornament, and lettered. Edges gilt.

With bookplate of S. P. Avery.

HILLIARD D'AUBERTEUIL, MICHEL RENÉ. See LE VACHER DE CHARNOIS, JEAN CHARLES.

HISTOIRE d'une épingle. See SÉGUR, ALEX-ANDRE JOSEPH PIERRE.

HISTOIRE du gentil Seigneur de Bayard. See MAILLES, JACQUES DE, CALLED "LE LOYAL SERVITEUR."

HISTORIA septem sapientum. See SEVEN SAGES OF ROME.

HISTORIARVM veteris instrumenti Icones ad viuū expressæ. See HOLBEIN, HANS, THE YOUNGER, illustrator.

HOE, ROBERT.

The library of Robert Hoe; a contribution to the history of bibliophilism in America, by O. A. Bierstadt. With one hundred and ten illustrations taken from manuscripts and books in the collection. New York: Duprat & Co., 1895. xii, 224 p. 30 fac., 1 port. 8°.

Half-title: Private libraries of New York.

no. 112 of 350 copies.

Illustrations: frontispiece portrait of Mr. Hoe, and 110 facsimiles, consisting of 4 borders, 3 initial letters, 7 head-pieces, 56 vignettes and illustrations in the text, 10 tail-pieces, and 30 plates. In all, 111 illustrations.

Binding, by the Club Bindery, of olive green crushed levant morocco, gilt. Sides within two frames of four-line fillets, the inner in eight compartments, those at the corners adorned with a small floreated ornament. Doubled with olive green morocco within a border of small tools and four fillets; issuing from the corners, branches of leaves; at the bottom, the monogram of Mr. Hoe. Back tooled and lettered. With gilt edges, marbled end papers, and lining of red watered grosgrain silk.

From the Hoe library. Bookplates of Robert Hoe, and of W. A. Spencer.

HOFFERUS, IOANNES.

Icones Catecheseos, Et Virtutum Ac uitiorum illustratæ numeris. Iohannis Hofferi Coburgensis. Item. Historia Passionis Domini nostri Iesu Christi effigiata. Vitebergæ, anno 1558. 48 l. illus. 8°.

Dedication dated 1557.

Brunet (Suppl., i, col. 645) lists an edition, "Vitebergæ, excusæ apud hæredes Georgii Rhaw, 1557," with 53 woodcuts, and (Mannet, iii, col. 244) an edition of 1560 with 78 woodcuts.

Illustrations: 77 woodcuts in the text. The cut representing the wife of Potiphar tempting Joseph bears the letters "I. L. C. T." in a tablet in the upper part, and in the lower part, near center, another tablet with the inscription, "D. B. 1557."

Binding, by the Club Bindery, 1900, of crimson morocco, gilt. Sides plain within two fillets. Back lettered and tooled. Doubled with red morocco within a border of tools. Edges gilt.

With bookplate of Robert Hoe.

One leaf, at end, wanting.

HOLBEIN, HANS, THE YOUNGER, illustrator.

Historiarum || veteris infrumenti Icones ad || viuū exprefæ, vnà cum bre- || ui, fed quoad fieri potuit, di- || lucida earundem expofitione || Ymagine De- || las historias del viejo testa- || mento al viuio exprimidas & || representadas, juntamēte con || vna breue declaracion dellas || quanto pudo fer. || Antverpiæ || apud Ioan. Steelium || M.D.XL. 48 l. illus. 4°.

Holbein Soc. Pub. [no. 2], p. 149. Brunet iii, col. 230.

First printed at Lyons in 1538. Here issued with Latin and Spanish text and the Holbein cuts closely copied; without the preliminary matter and the quat-

Authors, continued.

rains of Gilles Corrozet. For earlier editions cf. *Baudrier* v, p. 175, 179-180, 191, 209.

Illustrations: Title within border; 92 cuts after Holbein; printer's device (*Van Haere* II, p. 253, no. 2). A series of Old Testament cuts issued by the printer Joannes Steelsius; each with Latin title and references to the Old Testament above, and description in Spanish, below. These plates are not of the same workmanship as the plates in the 1547 edition which they closely resemble. See A. H. Hind, ed., *Hans Holbein the Younger*, London, 1912; Alfred Woltmann, *Holbein*, Leipzig, 1866-68, 2 v.

Binding, modern, of three-quarters red morocco, gilt; with sides of red marbled paper.

— See also THE DANCE OF DEATH.

HOLLAND, HENRY, publisher.

Baziliologia || A Booke of Kings || Beeing || The true and liuely Effigies || of all our English Kings from || the Conquest vntill this present: || With their feuerall Coats of= || Armes, Imprefes and Devifes: || And a briefe Chronologie of || their liues and deaths. || Elegantly grauen in Copper. || Printed for H: Holland, and || are to be fold by Comp= || Holland ouer againft || th' exchange || 1618 || [London,] 1618. 1 p.l., 27 pl. 4°.

STC 13581. Levis, Baziliologia, New York, 1913. Colvin, p. 80, 169.

First edition. The most important of the early books of engraved English portraits.

Although the title-page states the plates were "Printed for H. Holland and are to be sold by Comp. Holland," some of the prints bear the names of other publishers, thus tending to prove both the theory that at least some of the prints were first issued as separates and brought together with others in this form in 1618, and that others were issued after that date.

The exact number of plates originally issued as part of this work can only be surmised as no known copy is in the original binding. It has been a practice of collectors from an early date to add prints of other states and even prints, in the same style, of persons probably not originally included.

Illustrations: 27 engraved plates (portraits); 9 extra plates and 1 facsimile laid in. Contains plates by Elstrack, Delaram and Simon de Passe; for a list see *Levis*, p. 116; the plates of Edward III, and John of Gaunt, not included, were later added to this collection.

Binding, by Rivière & Son, of green morocco, gilt. Sides plain. Back lettered. Edges gilt.

Bookplate of Beverly Chew, Esq.

HORTUS SANITATIS. [UPPER RHINE.]

Ortus Sanitatis || De herbis ⁊ plantis || De Animalibus ⁊ reptilibus || De Auibus ⁊ volatilibus || De Piscibus ⁊ natatilibus bus || De Lapidibus ⁊ in terre venis nascēti || De Vrinis ⁊ earum speciebus || Tabula medicinalis Cum directorio || generali per omnes tractatus || [Strassburg: Johann Prüss, ca. 1496.] 360 l. 3 pl., illus. f°.

Hain Copinger * 8942. Choulant, p. 63, no. 16. Klebs in B. S. A. XII, p. 50, no. 2. Schreiber 4249.

Gothic type; 2 columns, 55 lines.

Signatures: a⁸, b-k⁶, l⁸, m-r⁶, s⁸, t-z⁶, Aa⁶, Bb⁸, Cc-Ee⁶, Ff⁸, Gg-Ii⁶, A³, B-C⁶, D⁸, E-O⁶, P q r s T⁶, V⁸, X⁸, Y-Z⁶, ⁊⁸, aa⁶, bb⁶, cc-ee⁶.

According to Klebs the earliest of three Latin editions printed at Strassburg by Prüss without name of place, printer or date. See Dr. Arnold Klebs, *Incunabula lists*. 1. *Herbals in The Papers of the*

Bibliographical Society of America, XI, p. 83-92; XII, p. 41-57; *Fairfax Murray* 194.

Illustrations: 3 full-page cuts and about 1063 small cuts in the text. The large cuts are: the Lecturer (in white shoes) and his four pupils, Skeleton, and Apothecary in his shop (two figures, two shelves and two stars). For accounts of the cuts, their origin, use, etc., see the monograph by Dr. Klebs; and J. F. Payne in *Bib. Soc. Trans.*, London, 1903, VI, p. [63] -126; *Muther* 1, 541.

Binding, probably early sixteenth century, of brown calf, gilt, over boards. Sides within two ornamental, stamped bands of similar design with the insignia of the Society of Jesus in the center.

HOURS. See CATHOLIC CHURCH, ROMAN. LITURGY AND RITUAL. HOURS.

HROSWITHA, OF GANDERSHEIM.

Opera Hrosvite Illvstris Vir || ginis Et Monialis Germane Gen || te Saxonica Orte Nyper A Conra || do Celte Inventa. || In hoc libro hæc cōtinent'. || Comedie sex in emulatiōem Therencii || ... [Nürnberg: Printer for the Sodalitas Celtica, 1501.] 82 l. 8 pl. f°.

See: Panzer VII, p. 439, no. 5. Dutuit Collection 388.

Roman type (Proctor 11028); 44 lines. Rubricated. Signatures: a¹⁰, b-k⁸.

There are variations in the colophons of copies,—those without corrections are said to be the earliest. This copy has colophon with corrections in spelling and capitalization, and without punctuation in the Register. Compared with the Morgan copy, signatures i and k are different editions, except the two inside leaves of k. The rest of the book is identical in both copies.

"Roswitha, or Hroswith, was a nun of the Benedictine Abbey of Gandersheim in Lower Saxony... Her Latinity was remarkably pure for the age in which she wrote, the tenth century; and the genuineness of her works has been doubted. Celtis, according to his own account... discovered the Ms. of her lost and forgotten works in the library of St. Emmeram's monastery at Ratisbon. He projected an edition of them, to be printed at Basle, as early as 1495... but there is no evidence that any illustrations were prepared at that time." cf. C. Dodgson, *Catalogue of early German and Flemish woodcuts in the British Museum*, 1903, 1, 261.

Illustrations: 8 large cuts; initials of two sizes in red; device with initials A P Augusta Prætorica (i. e. Nürnberg), on a white ground. Although all the cuts have been attributed by some to Dürer, the first two were generally credited to him without definite proof for either until the discovery of the original drawing for the second. The other cuts are evidently by another hand. cf. *Dodgson*, I, 261, 504; see also: *Fairfax Murray* 210; *Muther* 458.

Binding, of the early 16th century, of heavy wooden boards with back and one-third of sides covered with brown leather decorated by two-line fillets forming a border and diagonal bands joined in the center by a small rosette stamp; the compartments thus formed having small, circular stamped ornaments.

With printed label: From the Shakespearian Library of Marsden J. Perry.

[The HUDSON RIVER portfolio. Views from drawings by W. G. Wall, engraved by John Hill. New York: Published by Henry I. Megarey, 1823-24.] 20 l. 20 col'd pl. obl. f°.

Stauffer 1340; I, p. 127. Sabin 33529.

A collection, without a title-page, of views each with an imprint without date and accompanied by a leaf with descriptive text printed on one side. Some plates have additions to the imprint: & W. G. Gilley, New York... & John Mill, Charleston, S. C.

Illustrations: 20 colored aquatints of views of the Hudson River, its towns and places of interest. Some plates irregularly numbered.

Binding, by Tout, of three quarters brown morocco, gilt. Back lettered.

Authors, continued.

HUGO, VICTOR MARIE, COMTE.

Notre-Dame de Paris. Paris: E. Testard et Cie., 1889. 2 v. 10 pl.; 156 extra pl. 4°.

At head of title: Édition nationale.

no. 49 of fifty copies on Japan paper. Originally issued in 10 parts.

Illustrations: etchings by Luc Olivier Merson engraved by Gély-Bichard, consisting of 62 vignettes in the text, with plate proofs of the pure etching, and one of 12 sets of plate proofs before letters of the finished state; and 10 plates, with plate proofs in three states, each accompanied by tissue guard sheet with descriptive letterpress; appended, in v. 2, a portrait of the author by Deveria engraved by Abot, and a portrait of Sophie Trebuchet, the author's mother, engraved by Cl. Faivre, both proofs before letters. In all, 228 illustrations, all on Japan paper.

Binding, by Mercier, 1906, of dark red crushed levant morocco, gilt. Sides inlaid with a Gothic frame in leather of seven different colors, the fillets forming compartments enclosing a repeat border, with blue and orange the predominating tones. Doubled with maroon morocco within a border of small tools. Center panel within ten fillets in gilt and two in blind enclosing a scrollwork border of small tools; at the bottom, the monogram of Mr. Spencer. Back lettered and inlaid in colors. With gilt edges, marbled end papers, and lining of maroon grosgrain silk. Original covers bound in.

— Les Orientales par Victor Hugo (d'après l'édition originale). Illustrées de huit compositions de MM. Gérôme et Benjamin Constant, gravées à l'eau-forte par M. de Los Rios. Paris: Imprimé pour Les Amis des livres par Georges Chamerot, 1882. 3 p.l., viii, 351(1) p., 2 l. front., 7 pl. f°.

no. 48 of 135 copies; for M. le baron Gonzague de Saint-Genies.

Illustrations: frontispiece and 7 plates each in two states. Laid in: 3 loose plates; mss. letter from the binder describing the binding; leaf with mss. notes by Constant and Gérôme.

Binding, by Joly, of black morocco, gilt. The sides and back ornamented with an oriental design inlaid with morocco in peacock blue, scarlet, olive and cream with a frame of blue and black, the blue with ornaments inlaid with red and cream; the center panel filled with scroll, leaf and flower work with a center ornament of the four colors within a circle. The forty-two tools were made especially for executing this design. Doubled with scarlet morocco with design of the frame used on covers but without inlay. End leaves of cream grosgrain silk. Back tooled and lettered. Edges gilt and gauffed. The binder states "Cette reliure est unique, et selon moi je la considère comme ma plus belle." With original vellum covers bound in.

With bookplate of Samuel P. Avery.

— Le Rhin. Dessins de Victor Hugo. Paris: E. Hugues, 1890. 288 p. illus. 8°.

no. 21 of sixty copies on India paper.

Illustrations: title vignette, and 89 designs in the text.

Binding, by Stroobants, 1912, of green crushed levant morocco, gilt. Sides within three fillets. Inside borders of small tools. Back tooled and lettered. With marbled end papers and rough edges; gilt top. Original covers bound in.

HURTADO DE MENDOZA, DIEGO.

Vie de Lazarille de Tornos. [By Diego Hurtado de Mendoza.] Traduction nouvelle et préface de A. Morel-Fatio. Nombreuses illustrations et eaux-fortes de Maurice Leloir.

Paris: H. Launette & Cie., 1886. 3 p.l., xxii p., 1 l., 146 p., 2 l. 10 pl.; 21 extra pl. 8°.

Édition de grand luxe, with wide margins.

One of fifty copies on Japan paper, numbered 56 to 105; this copy no. 71.

Illustrations: original cover design, with plate proof; on the half-title, an original wash drawing by Leloir; 122 vignettes, head- and tail-pieces, etc., in the text; and 10 plates, with plate proofs in two states; appended, with separate title, 54 leaves containing separate impressions of the 122 designs in the text. In all, 277 illustrations.

Binding, by Chambolle-Duru, of brown crushed levant morocco. Sides within five gilt fillets, the two inner enclosing a border embossed with a quatrefoil of fleurs-de-lis in a repeat pattern. Inside border of fillets and small tools. Back tooled, lettered, and embossed. With gilt edges and marbled end papers. Original covers bound in.

HUYSMANS, JORRIS KARI.

La cathédrale. Cinquante-quatre eaux-fortes originales de Charles Jouas. Paris: A. Blaizot, 1909. 2 p.l., 359(1) p. 109 extra pl. 4°.

no. 4 of 20 copies on wove or Japan paper; this copy on wove paper.

Illustrations: 54 etchings in the text, all with plate proofs in two states. Inserted preceding the half-title, an original aquarelle by Jouas. In all, 163 illustrations.

Binding, by Joly fils, 1910, of brown crushed levant morocco, gilt. Sides within a double frame of six fillets forming half-circles at the ends; the interspaces tooled with fillets of three lines interlacing with circles at the sides and enclosing trefoils at the corners. Doubled with red morocco. Center panel plain, within a border of three fillets interlacing in an intricate geometrical pattern. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of brown watered silk. Original covers bound in.

— Le quartier Nôtre-Dame, par J.-K. Huysmans. Illustrations et gravures de Ch. Jouas. Paris: A. Romagnol [1905]. 2 p.l., 36 p., 1 l. 9 pl., 1 port.; 90 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 150 copies. Text in gothic type.

Illustrations: frontispiece portrait of the author, with smoke proof on tissue paper; 22 vignettes in the text, and 9 plates, with plate proofs in two states, and one of six sets of 31 plate proofs on vellum paper, appended; the woodcut tail-piece at the end occurs but once, and the plate proof on vellum paper to the vignette on p. 4 is lacking, making the total number of plates 100. In all, 122 illustrations.

Binding, by Stroobants, 1911, of red crushed levant morocco. Sides tooled with three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and edges gilt over rough. Original covers bound in.

HYPNEROTOMACHIA Poliphili. See COLONNA, FRANCESCO DE.

ICIAR, JUAN DE.

Arte subtilísima, por la qual se enseña a efcureir perfectamente, hecho y experimentado, y agora de nuevo añadido, por Juan de Yciar vizcayno. Imprimio fe en Caragoça en cafa de Pedro Bernuz. Año de. M.D.L. 86 l. incl. port., pl., illus. 8°.

Sánchez 301.

A treatise on the art of writing.

Illustrations: illustrated title-page, portrait of the author, borders, initials. Juan de Iciar, or Yciar, the calligrapher, was assisted by the French engraver and printer Jean de Vingles.

Binding, by Chambolle-Duru, of blue morocco, gilt, with gilding by Marius Michel. Sides tooled in Grolier

Authors, continued.

style in a pattern of interlaced bands with the arms of Baron Achille Seillière in the center of both covers. Doubled with scarlet morocco, gilt, within fillets with fleurons in the corners, and monogram R. H. in lower center panel. Back tooled and lettered. Edges gilt.

With bookplate of Robert Hoe.

IMBERT, BARTHÉLEMI.

Le jugement de Paris. Poème en iv. chants par Mr. Imbert. Amsterdam: 1772. 1 p.l., viii, 200 p. 4 pl., illus. 8°.

First edition.

Illustrations: engraved title-page by Moreau; 4 plates by Née, Duclos, Masquelier and de Launay after Moreau; 4 head-pieces by Choffard. In all, 9 illustrations.

Binding, by Chambolle-Duru, of blue crushed levant morocco, gilt. Sides within a frame of three fillets. Doubled with marbled paper within a border of floreated design and three fillets. Back tooled and lettered. Marbled end papers and gilt edges.

IMITATION de Jésus Christ. See THOMAS HEMMERLEIN à KEMPIS.

INGLIS, ESTHER (MRS. BARTHOLOMEW KELLO).

Octonaries vpon the vanitie and inconstancy of the world, writin and limd be Esther Inglis, the first of Ianvar, 1609. 53 l. Album. oblong 18°.

Mentioned in *Biographie universelle*, article under "English," where the year is incorrectly given as 1600.

Written and illuminated by Mrs. Esther Kello, better known as Esther Inglis or English (derived from her French maiden name of Langlois). She was the daughter of Huguenot refugees settled in Scotland, and served as nurse and governess to Prince Henry of Wales, eldest son of James I, for whom she also executed specimens of her calligraphical art. Her patrons included Queen Elizabeth, her ministers, and the royal family of Scotland. Most of the dozen or so of her known manuscripts are in such English institutions as the British Museum and the Bodleian Library.

The first leaf is an illuminated title-page, followed on l. 2 recto by the writer's dedication "To the Right Pviissant and Honnorable Lord, my Lord Peter &c.," dated at "Wissingall Spayne, Ian. 1. [1]609," having on the verso a self portrait in colors, and on l. 3 recto a sonnet in Alexandrines, addressed "To the onely Paragon, and matcheles Mistresse of the golden pen Esther Inglis," signed S. G. D. These are followed by fifty octonaries, poems of eight lines, each written in a variety of types of penmanship, and all but one having illuminations of flowers or fruits. Both verse and pictures are of interest as renditions contemporary with the age of Shakespeare.

Binding, an English contemporary production, of light brown calf, with gilt stamped ornamental sides having a center of leaf design with hounds' heads and thistles in a semis of stars, and cornucopias in the corners.

— See also BIBLE. OLD TESTAMENT. ECCLESIASTES AND SONG OF SOLOMON.

INGOLDSBY legends. See BARHAM, RICHARD HARRIS.

JACOBUS, DE VORAGINE, archbishop of Genoa. Legendæ aurea. Augsburg: Günther Zainer, 1474?; 397 f., 3 l. f°.

Hain Copinger III, 6387. Schreiber 4326.

Semi-gothic type (Proctor 1559); 44 lines.

Without signature marks; leaves numbered

i-cclxxxvij, 1 unnumbered leaf; 2 unnumbered leaves, table, wanting, supplied by modern mss.

First Latin edition with woodcuts printed in Germany.

Illustrations: 163 small woodcuts including numerous repeats; one pictorial initial D, other initials of Maiblumen design, and outline; the initial U of the prologue, f. 1^a, is the regulation woodcut initial. "The cuts themselves are the first German illustrations to Voragine, having originally appeared in Zainer's German edition of 1471-2 (25 Oct. - 27 Apr.)... the first book illustrations produced at Augsburg," cf. *Fairfax Murray* 431. In a note written for the catalogue of his library, William Morris said: "The cuts in this book are done by an early artist of Zainer's and have the look of being designed by an illuminator; they look like the work in Sorg's 'Speculum.'" cf. *Morgan* 134.

Binding, modern, of dark brown morocco stamped in the style of the fifteenth century German bindings. Sides within an inset rose vine border and fillets, with center panel in a diaper design of Tudor roses and diamond-shaped lozenges. Back lettered and stamped. With gilt edges.

— The golden legend. Translated by William Caxton. London: Wynkyn de Worde, 27 August, 1527; 2 parts in 1 v. front., illus. f°.

Panzer VII, 249. Hazlitt: Handbook, p. 635. STC 24880.

Gothic type; 2 columns, 46 lines.

Signatures: A-F³, G², a-z², z³, q³, 9³, aa-yy²=438 f.

Illustrations: Woodcut frontispiece; 85 small woodcuts in text; 3 ornamental initial letters, I, on f. ii, T, on f. primo, T, on f. 384; numerous small initial letters; printer's device, f. 384^b (*McKerrow* 46B, 49, 50).

Binding, by F. Bedford, of brown morocco. Sides within a three-line fillet, one gilt, two blind; center panel plain within a frame composed of a stamped border with a scroll design enclosed by two one-line fillets, gilt, with a tooled ornament, an acorn and leaves, at each corner of the outer fillet. Doubled with vellum paper within a border of three fillets, two gilt and one blind. Back tooled and lettered. With gilt edges and vellum end leaves.

With contemporary manuscript inscription beneath the printer's device, on verso of last leaf: This Boocke was bought by me Homefray Whitlocke att the feste of Say[n]te Myckelle Arck Anggell 1574.

— La légende dorée. Traduction française de H. Piazza. Dessins et lithographies de A. Lunois. Paris: G. Boudet, 1896. 2 p.l., 152 p., 1 l. illus.; 270 extra pl. f°.

no. 5 of ten copies on Japan paper. Initialed by the translator and illustrator.

Illustrations: cover design, with smoke proof; 76 colored lithographs in the text, with plate proofs in black and in colors to all, and to three, progressive plate proofs in two states; 13 woodcut borders, with smoke proofs; 8 vignettes (5 colored), with plate proofs in colors to four; appended, 4 trial sketches and 90 cancels, making 270 plates. The plate proofs in black on India, and those in colors on wove paper. On the half-title, an original aquarelle by Lunois. In all, 368 illustrations.

Binding, by Carayon, of vellum. Sides within a frame of fillets with fleurons in the corners, both painted in red. With rough edges and marbled end papers. Original covers bound in.

JACOBUS PHILIPPUS BERGOMENSIS. See FORESTI, JACOPO FILIPPO, DA BERGAMO.

JACOPO FILIPPO DI BERGAMO. See FORESTI, JACOPO FILIPPO DA BERGAMO.

JACQUES DE LONGUYON.

Les vœux du Paon. Composed in French verse by Jacques de Longuyon at the instance

Authors, continued.

of Thiébaud de Bar, Bishop of Liège, about A. D. 1310. French production, fourteenth century, written and illuminated on vellum, 4, 50, 3 l. small f°.

The French text of this work was printed for the first time from a manuscript in the Bibliothèque Nationale, no. 12565, in R. L. Græme Ritchie's critical edition of *The Book of Alexander*, v. 2-4 (Scottish Text Society, new series), where Dr. Ritchie lists and describes the 31 known manuscripts of *Les vœux du Paon*, this one being discussed in v. 2, p. xxv, and v. 3, p. xxxvii, though with some errors, and designated by him as S⁴. See also Paul Meyer, *Alexandre le Grand dans la littérature française du moyen-âge*, v. 2 (Paris, 1886), p. 268; Frank T. H. Fletcher, *Étude sur la langue des Vœux du Paon* (Paris, 1924).

This manuscript has 50 l. of text, double columns, preceded by four fly-leaves, and concluded by three fly-leaves, making 57 l. in all. Of the fly-leaves, six pages are covered with a Latin fragment, one page with a medical fragment in English, one page has a drawn coat-of-arms, and here and there are 16th and 17th century autographs, among them: "Liber Roberti Vaughan de Hengwrt Merion," Griffith Vaughan, William Vaughan, "Mr Robt Vaughans booke," "Thomas Johns est mes gagnes De Wythley," Griffith Wynne, William Maurice, John Mostine, Will. Maners, George Maners, and John Owen. The coat-of-arms appears to have on the dexter side the Vaughan arms, impaled with another, unidentified. The autographs show possession of the manuscript in Wales since the sixteenth century, if not longer, in the family line of Lord Mostyn, at whose sale at Sotheby's, London, it was sold on July 13, 1920. The Mostyn family of Mostyn Hall was known for its unstinted patronage of the Welsh bards, and its possession of this French manuscript of the noted "jongleur" of France is not without interest. Among the former owners was Robert Vaughan of Hengwrt Merioneth (1592-1667), a noted antiquary. The Vaughans, Griffiths, Owens, and Wynnes are names united by marriage. It is from Griffith Wynne, of the Bodysgallen family of Wynn, that the late owner, Lord Mostyn, was descended.

Les Vœux du Paon is known as the third branch of the Alexander Romance, because it is found interpolated in some manuscripts at the place where the Melcis episode ends, though it exists also, as in the present case, as a separate manuscript. Ritchie says: "Taking up the tale at the point where Alexander, having slain Melcis and captured Dedefur, was on his way to Tarsus, Jacques supposes him to meet an old knight, Cassamus, who, though his brother had been slain by Alexander's lieutenant Emenidus in the great Foray, now implored help against wicked King Clarus. Alexander turned aside in his march to save Cassamus' niece and two nephews, who lay beleagured in Epheson. The relief of that city, protected by a mighty river which could be crossed by a ford known only to Cassamus, provides the canvas for a singularly attractive picture of fourteenth century chivalry." Ritchie further says that Jacques de Longuyon "adds to his story of Alexander's further adventures at least three fresh elements, which account for the extraordinary fame of his poem in his own day, and invest it with charm for the modern reader which is seldom paralleled in early French literature." The title of the poem is derived from the vows to a peacock made by heroes, whose fulfilment thereof was manifested by their prowess in the Great Battle of Epheson. Another important feature is the interpolation by the author of "an Excursus on the Nine Worthies," whose vogue in literature, art, and pageantry dates from *Les Vœux du Paon*. The poem was popular, was copied on a large scale, and translated into the chief languages of western Europe. Generation after generation it has inspired artists, sculptors, and engravers from the century of its origin to the present time, and in France "it gave rise to a whole literature of sequels, imitations, and parodies."

Not all of the thirty-one manuscripts described by Ritchie have miniatures, and generally not above half a dozen illuminations are found. The present manuscript has 81 miniatures, with red or mauve back-

grounds, all but one oblong, admirably drawn by pen, and interesting for the costuming. There are also numerous initials in blue, with red pen-flourishes.

Binding, original oak boards, bevelled edges, with six elk-hide thongs for binding in. This was covered in 1921 by the French Binders with slip-on brown morocco cover, having an elaborate blind-tooled rope design on the outer covers, and rope ornament borders on the doublures.

JEROME, SAINT.

Vi || ta episto || le de fancto hie || ronömo ul'ga || re || [Ferrara: Lorenzo Rossi, 12 October, 1497.] 4 p.l., 269 f., 1 l. f°.

See: Hain 8566. Dyson Perrins 124.

Roman type (Proctor 5765); 2 columns, 48 (47, 49) lines.

Signatures: t⁴, a¹⁰, b-m⁸, n-o⁶, p-r⁵, s⁶, t⁵, u⁶, x⁵, y-z⁴, &⁴, ?⁶, R⁵, A-N⁶.

Translated by Matteo da Ferrara, and this copy dedicated to Agustino Barbarigo, doge of Venice. An edition remarkable for the large number of woodcuts, and as one of the two finest products of the second press of Lorenzo Rossi.

Illustrations: 2 large woodcut title-pages, 5 full-page woodcut architectural borders; 180 small cuts in the text; 3 sets of initials comprising black ground in two sizes, and larger initials, used in the borders, E, N, and Q with white ground; printer's device. The two title-pages are printed in large Gothic letters, cut in wood without other ornamentation. The architectural borders are repeated: 1, 3, 5, are the same but with changes in lettering at the top. One border is dated 1493; the undated one was also used the same year by Rossi in Bergomensis, *De Claribus Mulieribus* (see this list). The cuts are distinctly Venetian in style and have been likened to those in the Dante of 1491, the Malermi Bible, the Decameron, etc. For comparisons, etc., see: H. Delaborde, *La Gravure en Italie avant Marc-Antoine*, 1882, p. 229; Pollard, *E. I. B.*, p. 134-35, and *F. B.*, p. 140; Morgan 383.

Binding, contemporary, of wooden boards covered with stamped calf, blind. Sides within five fillets of four lines each, and two borders of Italian design enclosing a center panel bearing the monogram I H S in center with two ornaments above and below. Rebacked and repaired at edges but an interesting example of good design and evidently an original binding.

— Vitas patrum. [Westminster: Wynkyn de Worde, 1495.] 8 p.l., 347 (i. e. 348) f. 7 pl., illus. f°.

Duff 235. STC 14507.

Gothic type (Proctor 9697); 2 columns, 40-41 lines.

Signatures: Aa⁸, a-o⁸, p⁶, q-x⁸, y¹⁰, z⁸, aa-tt⁸, vv-xx⁸. 11 leaves wanting, supplied by facsimiles; 10 leaves of a different printing.

The "lyues of holy faders...whiche hath be translated out of Frenshe in to Englysshe by Wyllyam Caxton."

Issue with "be my" instead of "by my" in the colophon, line 10, and variations in type on certain leaves.

Illustrations: 8 full-page cuts, including title, 5 repeats and printer's device; 155 cuts in text, 7 ornamental initials. The cut "Vitas patrum," with words white on a black ground, is used for a title on preliminary leaf 1^a, and repeated above the cut on f. cccxlviii^b. The full-page cut of St. Jerome and saints, said to have been cut for this work, and used again in Higden's *Polycricon*, 2. ed., 1495, is here used six times. Caxton's device and the cuts at end, f. cccxlviii^{a, b}, are in facsimile. Ornamental initials.

Binding, of the early 16th century, of stamped brown leather over wooden boards. Sides within a one-line fillet and four bands of repeated Renaissance ornaments, — columns, masks, scrolls, etc., with the initials T. P.; two of the stamps form the center panel.

Repaired; with back and edges renewed; one metal clasp (back) remains. cf. Weale, *Bookbindings*, II, no. 194-195.

Authors, continued.

JOANNES DE HAUTESSELVE. *See* SEVEN SAGES OF ROME.

JODE, GÉRARD DE.

Mnimata Dominicæ Passionis historiam necisque nostræ mortem complexa... Antwerp: Gerardus de Iode. 1572. 1 p.l., 26 pl. obl. 4°.

See: Ortrov, p. xvi.

Illustrations: title-page and 26 plates engraved and colored; some signed; M. de Vos inuen. G. de Jode excu. The plates are unnumbered; fifteen are of a set having oval borders within a rectangle; the remainder, of another set and without borders, are possibly added to this copy as Ortrov gives only fifteen.

Bound with his: *Thesavrvs Novi Testamenti*. [1585?]

— *Thesavrvs Novi Testamenti elegantissimis iconibvs expressvs continens historias atque miracvla Doñi Nostri Iesv Christi*. Antwerp: Gérard de Jode, 1585?; 2 l., 82 pl. obl. 4°.

Ortrov, p. xviii.

A companion volume to his *Thesavrvs sacrarvm historiarv Veteris Testamēti*. 1585.

Illustrations: 82 colored engravings chiefly by G. de Jode. The plates are in series, separately numbered. Title-page engraved and colored.

Binding similar to that of his *Old Testament* collection.

With this are bound his: *Mnimata Dominicæ Passionis*... 1572, and Maartin van Heemskerck, *Acta apostolorvm*... [1580?]

— *Thesavrvs sacrarvm historiarv Veteris Testamēti, elegātissimis imaginibvs expressv excellētissimorv in hac arte virorv opera: nvc primv in lvcē editvs. Svmptribvs atque expensis Gerardi de Iode añ. 1585*. Antwerp: Gerard de Jode, 1585; 2 v. pl. obl. 4°.

Thieme-Becker xix, p. 31. Ortrov, p. xv.

Edited and published by Gérard de Jode.

Illustrations: colored engravings by J. Sadeler and others from designs by C. van den Broeck, M. Coxie, M. van Veen and others. The plates are in many series separately numbered.

Binding, contemporary and probably French, of brown morocco. Sides within a four-line fillet with a small tool at the intersections; center ornament. Backs tooled. Edges gilt.

JOVIUS, PAULUS. *See* GIOVIO, PAOLO, bishop of Nocera.

JUSTINIANI, LORENZO, SAINT. *See* GIUSTINIANI, LORENZO, SAINT.

KELLO, ESTHER. *See* BIBLE. OLD TESTAMENT. ECCLESIASTES AND SONG OF SOLOMON; also INGLIS, ESTHER.

LA BORDE, JEAN BENJAMIN DE.

Choix de chansons mises en musique par M. de La Borde. Ornées d'estampes par J. M. Moreau, dédiées à madame la dauphine. Paris: De Lormel, 1773. 4 v. in 2. port. 8°.

Text and music engraved by Moria and Mlle. Vendôme.

Illustrations: frontispiece portrait of de Laborde by Masquelier after Denon; engraved titles to v. 2-4

by Le Bouteux and Le Barbier, engraved by Masquelier and Née, and 100 designs by Moreau, Le Barbier, Le Bouteux, and Saint-Quentin, engraved by Moreau, Masquelier, and Née. In all, 104 illustrations. The portrait of the author, known as the portrait "à la lyre" does not belong to the book, but was executed after the impression; it bears the date 1774. *See* Cohen-De Ricci, col. 293-295.

Binding, by Trautz-Bauzonnet, of red crushed levant morocco, gilt. Sides tooled with three fillets. Inside dentelles. Backs tooled and lettered; panels mitred and cornered and stamped with a lyre. With marbled end papers and edges gilt over rough.

LABRUNIE, G. *See* GÉRARD DE NERVAL, PSEUD. OF G. LABRUNIE.

THE LADY of Shalott. *See* TENNYSON (1st BARON), ALFRED TENNYSON.

LA FAYETTE, MARIE MADELEINE PIOCHE DE LA VERGNE, COMTESSE DE.

La princesse de Clèves. Préface par Anatole France. Un portrait et douze compositions de Jules Garnier, gravés par A. Lamotte. Paris: L. Conquet, 1889. xxviii, 344 p., 1 l. 4 pl., 1 port., illus.; 26 extra pl. 8°.

no. 5 of 150 copies on wove paper. Initialed by the publisher.

Illustrations: frontispiece portrait of the author, 8 vignettes in the text, and 4 plates, all with plate proofs in two states. In all, 39 illustrations.

Binding, by Mercier, 1905, of green crushed levant morocco, gilt. Center panel within six fillets plain and a seventh au pointillé, with fleurons at the corners. Doubled with citron morocco. Center panel inlaid in pink and green leather in the Grolieresque style, within a frame of inlaid red morocco tooled with crosses and forming squares at the corners, the spaces at the sides and ends inlaid with scrollwork and flowers in leather of six different colors. Back tooled and lettered; at the bottom, the monogram of Mr. Spencer. With gilt edges, marbled end papers, and lining of rose and olive green changeable watered silk. Original covers bound in.

LA FONTAINE, JEAN DE.

Les amours de Psyché et de Cupidon, suivies d'Adonis, poème, par Jean de La Fontaine. Nouvelle édition ornée de 26 figures de Borel, gravées en couleurs par Vigna Vigneron. Préface de Jules Claretie. Paris: T. Belin, 1899. 2 v. 26 pl.; 60 extra pl. 4°.

no. 98 of 250 copies.

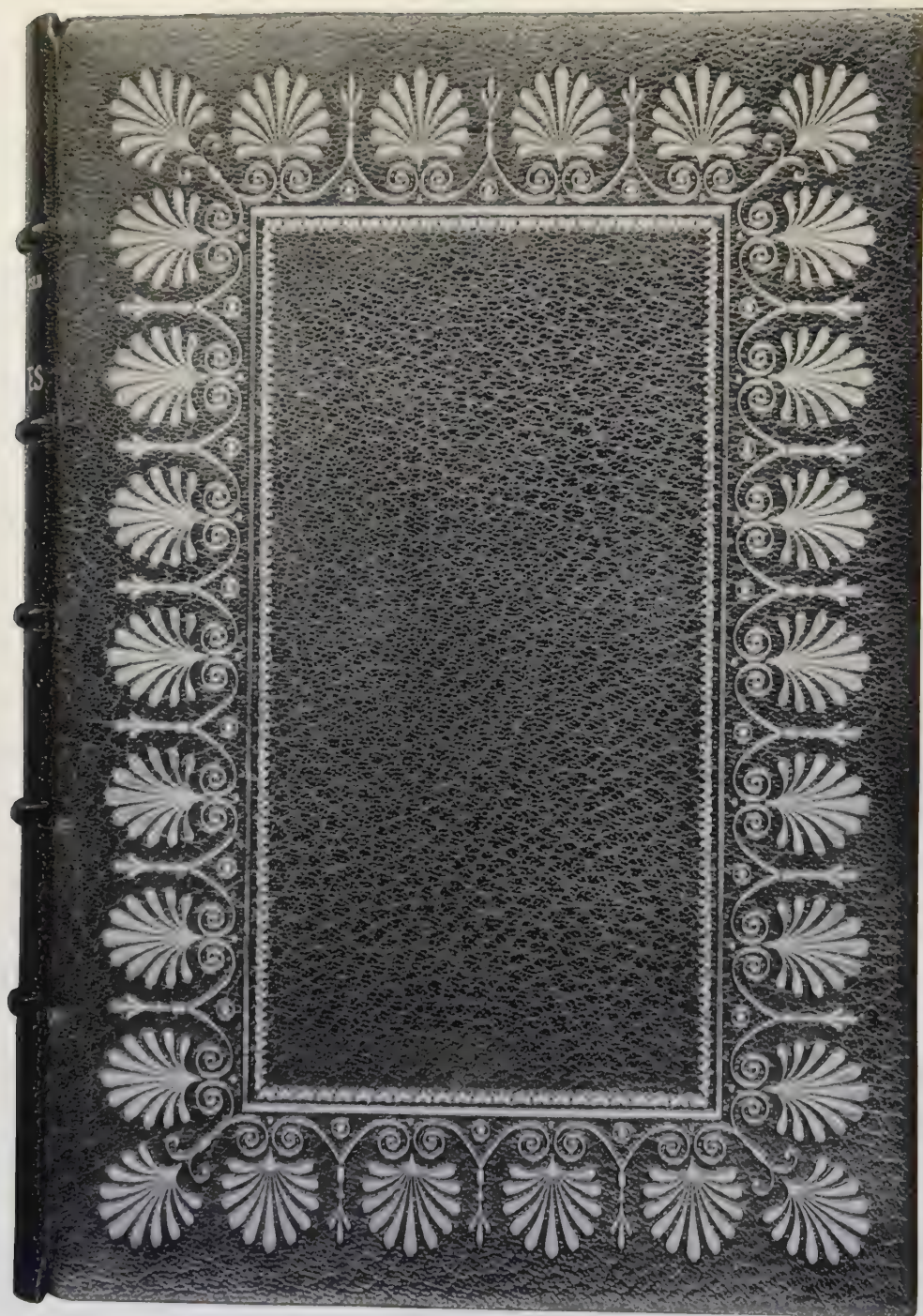
Illustrations: etchings from aqua-relles by Borel executed in the 18th century to illustrate an edition of this work never published; in detail: engraved title-page also to each volume, and 24 plates, all with plate proofs in bistre, and in outline in the same tone; appended, in v. 1, plate proofs in colors in four states of the plate facing p. 64; appended, in v. 2, plate proofs in colors in four states of the plate facing p. 4. In all, 86 illustrations.

Binding, by Mercier, of red crushed levant morocco, gilt. Sides within a frame of two fillets plain and a third au pointillé enclosing a large oval of fillets inlaid in green and entwined with garlands of roses and foliage; corners adorned with a small tool within broken fillets; at the top, the monogram of Mr. Spencer; in the center, the attributes of music: lyre, harp, etc., with knots of ribbon and foliage; the whole ornamented with small tools in 18th-century style. Doubled with green morocco within a frame of fillets and small tools. With edges gilt over rough, marbled end papers, and lining of maroon grosgrain silk.

— Choix de fables de La Fontaine illustrées par un groupe des meilleurs artistes de Tokio. Sous la direction de P. Barboutau. Tokio: Imprimerie de Tsoukidji-Tokio, S. Magata,



ITALIAN ILLUMINATION
 THE THREE MARYS AT THE TOMB
 A PAGE FROM A ROMAN CHURCH FEAST BOOK OF LECTIONS AND SEQUENCES
 ABOUT 1520



BINDING BY CANAPE, 1909
(LES ERINNYES, BY LECONTE DE LISLE)

Authors, continued.

directeur, 1894. 2 v. 23 l., 14 pl. on 28 l.; 24 l., 14 pl. on 28 l. illus. 4°.

no. 139 of an edition of 350 copies on Japan paper de luxe; no. 1-150 on Tori-no-ko (extra quality); no. 151-350 on Hô-sho.

Text in French, except verso of last leaf in each volume which is in Japanese.

Illustrations: plates printed in colors are not on folded sheets. Head- and tail-pieces of flowers, foliage, birds and animals.

Binding of russet morocco. Sides and back blind stamped with a conventional design of lozenges bearing stamped and painted figures of birds, flowers, etc. Back lettered. Marbled end papers. With illustrated paper covers bound in.

With bookplate of Samuel P. Avery.

— Fables de J. de La Fontaine. Édition miniature. Paris: Laurent et Deberny, 1850. 3 p.l., 250 p. 64°.

Binding, by Lortic, 1899, of red crushed levant morocco, gilt. Sides within a frame of three fillets. Doubled with red morocco within a border of small tools, four fillets, and an inner dentelle border in the style of Derôme. Back tooled and lettered. With gilt edges, marbled end papers, and lining of red grosgrain silk. Original covers bound in.

— Fables de La Fontaine publiées par D. Jouaust avec une introduction par Saint-René Taillandier... ornées de douze dessins originaux de Bodmer, J. L. Brown, F. Daubigny, Détaille, Gérôme, L. Leloir, Émile Lévy, Henri Lévy, Millet, Ph. Rousseau, Alf. Stevens, J. Worms. Portrait gravé par Flameng. Paris: Librairie des bibliophiles, 1873. 2 v. front. (port.), 12 pl.; 12 extra pl. 8°.

750 copies printed on laid paper; 50 numbered copies; 110 large paper copies comprising 10 on Whatman paper and 100, of which this is one, on laid paper. "Édition dite des douze peintres." cf. Vicaire, *Manuel de livres du XIX^e siècle*. Autograph presentation copy from the editor to M. Louis Gal.

Title-pages in red and black.

Illustrations: 12 etchings and portrait of the author in two states, before and after the lettering. In all, 26 plates, numerous head- and tail-pieces and ornamental initials.

Binding, by Gruel, of dark blue calf. Decorations, signed "Rollince, 1910," on the 8 inset panels, are by Mme. Jeanne Rollince in her own method of heating and coloring vellum to produce the appearance of diffused light. Sides, within a plain border outlined by fillets, decorated with inlaid panels of painted leather with a solid blue ground covered with a scroll design in green and gold. The four panels contain the same general design varied in each by the use of different animals and birds. Doubled with panels, inlaid similar to those on the covers but entirely covered by the decorations in gold, silver and colors, entitled: Le Milan et les Colombes; Le Cigne et la Grue; Le Duc et les Oiseaux; La Souris, le Chat et le petit Coc. Back tooled and lettered. With gilt edges, plain end papers and lining of dark blue silk. Original covers bound in.

LA PLACE, PIERRE ANTOINE, translator.

Collection de romans et contes, imités de l'Anglois, corrigés et revus de nouveau par M. de la Place... A Paris: Chez Cussac... 1788. 8 v. 24 pl. 8°.

Cohen-De Ricci, col. 599.

Illustrations: 24 plates by A. Borel, engraved by G. L. Marchand, J. L. Petit, Delignon, C. F. Maillet, J. J. Hubert, Berthet, Ja. LeRoy, Borgnet, A. Giraud

le jeune, T. F. Viguet, Huot, G. L. Biosse, J. B. Fosseyeux, E. A. Giraud.

Binding, by Bozerian, of tan calf, gilt. Sides plain within two narrow fillets, Greek key design, and laurel leaf. Back tooled, and lettered on inlay of dark green.

With etiquette pasted on inside of front cover, v. 1: Chez Berthot Libraire à Bruxelles.

— — [Twenty-four original drawings by A. Borel, and twenty-four engraved plates,] 2 p.l., 48 pl. 8°.

With half-title, and title-page of v. 1 of the work which the plates illustrate.

Illustrations: portrait of La Place engraved by B. A. Nicollet after C. N. Cochon, dated 1788; the 24 original drawings all signed by Borel, many dated 1787, and the last dated 1788; also the 24 engraved plates issued with the above work.

Binding, by the Club Bindery, of dark blue morocco, gilt. Sides in the style of Derome within an elaborate border of dentelles à l'oiseau in imitation of those of Padeloup. Doubled with dark red taffeta within narrow border. End leaves of same. Back tooled and lettered. Edges uncut, gilt.

LAWRENCE, SIR THOMAS.

Sir Thomas Lawrence's cabinet of gems with biographical & descriptive memorials by P. G. Patmore. 1837. London: Published for the proprietor H. T. Ryall, by Ackerman and Co., and by Wm. Jackson, New York [1837]. 1 p.l., ii, 20 (i. e. 30) p. front. (port.), 12 pl. 4°.

A collection of sketches of members of his family drawn for the personal gratification of the artist.

Illustrations: frontispiece and 12 plates engraved by F. C. Lewis, 1837; title-page within a garland with cherubs.

Binding of blue cloth, with title within a frame stamped in gold on both covers. Edges gilt.

With label: Mrs. Callow.

LAZARILLE DE TORNÈS. See HURTADO DE MENDOZA, DIEGO.

LEBESGUE, O. See MONTORGUEIL, GEORGES, PSEUD. OF O. LEBESGUE.

LECONTE DE LISLE, CHARLES MARIE.

Les Érinnyes; tragédie antique. Illustrée des compositions et gravures à l'eau forte de François Kupka. Paris: A. Romagnol [1908]. 89 p. 3 pl.; 61 extra pl. 8°.

Illustrations: 21 head-pieces, 3 plates, and a final tail-piece, etched and printed from copper plates, all with plate proofs in two states appended; cover design, 2 half-titles, 8 tail-pieces, engraved on wood and printed in colors, all with plate proofs appended. In all, 97 illustrations. Text within colored woodcut borders.

Binding, by Canape, 1909, of dark brown crushed levant morocco, gilt. Sides within a frame of fillets surrounded by an appropriate border of Greek design. Doubled with morocco of the same color as the sides; the front panel inlaid with the copper-plate to the head-piece on p. 66, and the back panel with that to the final tail-piece, both surrounded by a scrollwork frame inlaid in red. With gilt edges and lining of silver-gray grosgrain silk. Original covers bound in.

[LECTIONARIUM et sequentiae cum antiphonariis et orationibus pro festis Ecclesiae Romanae. Italian production, on vellum, of about A. D. 1520.] 2 v. small f°.

Bradley's *Dictionary of miniaturists*, v. II, p. 290-293; v. III, p. 281-282. Tite sale catalogue, lot

Authors, continued.

1769, sold May 27, 1874; private catalogue of Henry Huth's library, v. III (1880), p. 829; Huth sale catalogue, 4th portion, lot 4296, sold July 9, 1914.

These volumes are thought to have been a gift from Pope Leo X to Cardinal Bembo. They were later the property of Count Cicognara, Sir William Tite, and Henry Huth.

There are 97 l. in all (48 + 49), of which 30 l. were blank, though seven pages have had writing added since its original production. The writing of the text is generally in a neat roman letter, with rubrics of gold, red, and blue. There are antiphones for the vespers, consisting of square musical notes on a staff of four lines.

Each volume has four fine paintings. These eight miniatures, with the elaborate borders, are in the best period of Italian art, and the Tite catalogue suggested they were "most probably by Tadeo Miniatore," illuminator to Pope Leo X (1515-1522). In the volumes are also 112 large illuminated initials. The paintings represent: I—Birth of Christ; II—Christ rising from the Tomb; III—Nativity of St. John the Baptist; IV—St. Augustine expounding to four kneeling Monks; V—St. John writing his Gospel; VI—Visit of the Three Marys to the Sepulchre; VII—High Priest and Scribes; VIII—Four Monks praying beside the corpse of a Bishop.

Bindings of oak boards, covered with crimson velvet, with gilt metal corners and clasps, the center ornaments being four Nielli, engraved portraits of Pope Leo X and his papal arms, respectively obverse and reverse of one volume, and similarly of Cardinal Pietro Bembo and his arms on the other volume.

LEGENDA aurea. See JACOBUS, DE VORAGINE, archbishop of Genoa.

LELOIR, MAURICE.

Une femme de qualité au siècle passé. [Text and illustrations by Maurice Leloir.] Paris: J. Boussod, Manzi, Joyant & Cie., 1899-[1900]. 87 col'd pl.; 10 extra pl. f°.

no. 44 of 200 copies printed. Issued in 10 parts from 1899 to 1900. Text engraved, within borders illustrated in color.

Illustrations: 87 illustrated borders; appended, plate proofs in colors of 8 of the borders on thin paper, one on satin, and one in one tone only. In all, 97 illustrations.

Binding, by Meunier, of dark red crushed levant morocco, gilt. Sides within a deep dentelle border, with the monogram of Mr. Spencer in the corners. Doubled with green figured silk within a frame of fillets with fleurons in the corners. Back lettered; panels tooled with the monogram of Mr. Spencer. With marbled end papers and lining of green figured silk.

— Une femme de qualité au siècle passé. Paris, 1778. Paris, 1899. 3 v. 87 pl. f°.

A complete collection of the original designs by Maurice Leloir for the edition of *Une femme de qualité au siècle passé* published by Boussod, Manzi, Joyant & Cie., in ten parts from 1899 to 1900, viz.: 10 aquarelles for the plates without text, and 77 drawings in pen and India ink for the half-title, fleurons, tail-piece, and frames. Text supplied in manuscript.

Binding, by Meunier, of dark red crushed levant morocco, gilt. Sides within a deep dentelle border, with the monogram of Mr. Spencer in the corners. Doubled with green figured silk within a frame of fillets with fleurons at the corners. Back lettered; panels tooled with the monogram of Mr. Spencer. With marbled end papers and lining of green figured silk.

LE RICHE, LOUIS MARIE JOSEPH, COMTE DE CHEVIGNÉ. See CHEVIGNÉ, LOUIS MARIE JOSEPH LE RICHE, COMTE DE.

LE ROUX, HUGUES.

Les jeux du cirque et la vie foraine, par Hugues Le Roux. Illustrations de Jules Garnier. Paris: E. Plon, Nourrit et Cie. [1889.] 3 p.l., v p., 1 l., 250 p., 1 l. 4°.

no. 21 of fifty copies on Japan paper.

Illustrations: 23 facsimiles (6 colored), and 218 colored designs, all in the text. In all, 241 illustrations.

Binding, by Meunier, three-fourths crushed levant morocco. Back lettered in gilt and inlaid with a mask and the figure of a clown in leather of different colors. Original covers bound in.

LE VACHER DE CHARNOIS, JEAN CHARLES.

Costumes et annales des grands théâtres de Paris, en figures au lavis et coloriées; ouvrage destiné à représenter le costume exact de nos comédiens les plus éclairés, à relever les erreurs des faux costumes, à offrir des modèles de ceux qui sont inconnus ou altérés... Par M. de Charnois... A Paris: Chez Janinet, graveur... [1786-89] 4 v. plates. 4°.

Cohen-De Ricci, col. 226.

v. 1, with half-title; v. 2-3, as given; v. 4, with imprint: A Paris, Au Bureau général de la Souscription...

A periodical begun in April, 1786, by Hilliard d'Auberteuil, and continued by Le Vacher de Charnois until November, 1789, with 48 parts for each of the first three years and 32 for the fourth.

Illustrations: portraits, colored plates of stage people in celebrated parts; engraved music and words.

Binding of red morocco, gilt. Sides within one fillet. Back tooled, and lettered on dark green morocco. Doubled with marbled paper. In the same style and with binder's volume number V is the author's *Recherches sur les costumes*... Paris, 1790. 2 v. in 1.

With bookplates of the Earl of Essex, and "Mr. James Hutchinson."

— Recherches sur les costumes et sur les théâtres de toutes les nations, tant anciennes que modernes; ouvrage utile aux peintres, statuaires, architectes, décorateurs, comédiens, costumiers, en un mot aux artistes de tous les genres; non moins utile pour l'étude de l'histoire des temps reculés, des mœurs des peuples antiques, de leurs usages, de leurs loix, et nécessaire à l'éducation des adolescens. [By J. C. Le Vacher de Charnois.] Avec des estampes en couleur et au lavis, dessinées par M. Chéry, et gravées par P. M. Alix... A Paris: Chez M. Drouhin... 1790. 2 v. in 1. 2 p.l., 8, 150 p., 1 l.; 1 p.l., 175 p. plates. 4°.

Cohen-De Ricci, col. 227.

"Observations préliminaires," 8 p., follow the dedication in v. 1; this may account for the extra pages in v. 2, given in C. De R.

Illustrations: v. 1: frontispiece, 28 plates, 1 diagram, 1 map, part colored; v. 2: 24 plates, part colored.

Binding of red morocco, gilt. Similar to *Costumes et annales*, having the same binder's title, and volume numbered Tom: v.

Bookplates of the Duke of Sussex, and of James Hutchinson.

LIBRI da compagnia. [Florence: Bartholomeus de Libris, 1511.] 84 l. illus. 8°.

Brunet III, col. 1062. Van Praet, part 2, iv, p. 41. Kristeller 106c.

Roman type; printed in red and black on vellum. Signatures: a-i⁸, K⁸, L⁴. Four extra leaves bound in.

Illustrations: 2 woodcuts and one large initial letter M. The first cut, on the title-page, represents



BINDING BY MERCIER
(JEAN ET JEANNETTE, BY THÉOPHILE GAUTIER, SR.)



C VI

WOODCUT PAGE FROM
CHRONICA VON ALLEN KÖNIGEN UND KAISERN
BY THOMAS LIRER
PRINTED BY CONRAD DINCKMUT, ULM, ABOUT 1485

Authors, continued.

Christ on the cross, and Mary, Mary Magdalen and St. John; the second represents the Holy Trinity.

Binding, by C. Lewis, of London, of purple morocco. Sides within two fillets of three lines each. Two vellum leaves at front and two at back, bound in.

With bookplate, "Syston Park"; label with monogram J. H. T. (Sir John Hayford Thorold) within oval; and label: From the Library of Ch: Fairfax Murray. On fly leaf, in pencil: Thorpe 1824. Sykes.

The Masterman Sykes, Thorpe, Thorold, Fairfax Murray copy.

LICHTENBERGER, JOHANN.

[Prognosticatio. Mainz: Jacob Meydenbach, 8 June, 1492.] 36 l. illus. f°.

Hain *10082. Fairfax Murray 239.

Gothic type (Proctor 161); 45 lines.

Signatures: A-F°.

Second (?) Latin edition published in Germany. This has points in common with the generally accepted first edition without date, place of publication or name of printer, sometimes attributed to Johann Zainer of Ulm. Concerning this attribution see *BMC* II, p. 519. The author's name appears on l. 5^a, line 11 of the *Oratio auctoris*.

Illustrations: 39 woodcuts in text, and 4 full-page cuts, total 43 cuts; initials Q and N. These cuts and the large initial Q in rope design, on sig. A₁^b, A₃^a (cf. *BM* II, pl. 50) are the same as in the first (?) Latin edition of unknown origin which had in addition two extra cuts at end. *Schreiber* 4500, supposes an Ulm origin for the cuts; *Morgan* 221 states "They are rough but vigorous, and seem clearly to belong to the Swabian school." cf. also *Fairfax Murray* 239; facsimile of the first (?) Latin edition, "*Pronosticatio in latino*... edited by W. Harry Rylands," published by the Holbein Society, 1890; *Muther* 643.

Binding, by Trautz-Bauzonnet, Paris, before 1880, of red morocco. Sides plain. End leaves of red marbled paper. Back lettered. Edges untrimmed.

Huth copy with bookplate.

LIEZ, ÉMILE, JOINT AUTHOR. See NOUVION, PIERRE DE, AND É. LIEZ.

LIRER, THOMAS.

[Chronica von allen Königen und Kaisern. Ulm: Conrad Dinckmut, 1485?] 64 f. incl. 19 illus. 4°.

Hain *10116. *BMC* II, 537.IB.9393. *Schreiber* 4507.

German text type (Proctor 2577); 32 lines.

Signatures: a-h^a. sig. a₁ and h₈, blank, wanting.

Another edition issued by Conrad Dinckmut has colophon with date Ulm, 1486, and additional leaves and cuts. Opinions differ as to the date of this edition; Panzer and *Schreiber* consider this the earlier, while Pollard states the evidence is hardly conclusive.

Illustrations: 19 full-page woodcuts (the ninth a repeat of the sixth); ornamental initial E. The cuts are said to be in the same hand as those in the Terence of 1486, and by the master who did the drawings for a number of important works printed by Dinckmut. cf. *Schreiber*. The cut on f. 24^b (sig. c₆^b) is interesting as an early use of a form of cross hatching in book illustration.

Binding, by F. Bedford, of dark brown crushed morocco, gilt. Sides within a three-line fillet, one gilt and two blind, repeated to form an inner band with small tools at each corner. Back tooled and lettered. With gilt edges.

Huth bookplate.

LE LIVRE d'heures de la Reine Anne de Bretagne. See CATHOLIC CHURCH, ROMAN. LITURGY AND RITUAL. HOURS.

LONGUS.

Les amours pastorales de Daphnis et de Chloé. [Paris:] 1718. 6 p.l., 164 p. front. (engr.-title), 28 pl. (incl. 13 fold. pl.) 8°.

Brunet III, col. 1157-1158. Cohen-De Ricci, col. 648-651. Portalis and Béraldi, I, p. 45-47.

Translated from the Greek by Jacques Amyot, bishop of Auxerre.

Illustrations: Plates engraved by Benoit Audran from designs by Philippe II, duc d'Orléans, are with slight variations signed: Philipus in. et pinxit 1714. B. Audran sculpit. Plate p. 162, is undated. Frontispiece signed: A. Coppel in. B. Audran sc. Vignette, p. 1, signed: J. B. Scotin. 6 engraved capital letters.

Binding, by Joly fils, of light brown levant morocco, gilt. Sides, within two fillets, tooled with a diaper of diamond-shaped lozenges with circular ornaments at the intersections, and within each an inlaid blue ornament outlined with gold dots and containing a center flower of red and gold. Doubled with light blue crushed levant morocco. Center panel plain within an ornamental frame; with outer border of pink morocco tooled in a diaper design. Back tooled and lettered. With edges gilt; marbled end papers, and lining of blue taffeta.

— Daphnis et Chloé [d'après la traduction de J. Amyot, revue, corrigée et complétée par Paul-Louis Courier. Lettre de Paul-Louis Courier à M. Renouard, libraire, sur une tache faite à un manuscrit de Florence]. Compositions de Raphaël Collin, gravées à l'eau-forte par Champollion. Préface de Jules Claretie. [Paris:] H. Launette et Cie., 1890. 6 p.l., viii, 190 p., 1 l. 12 pl.; 94 extra pl. 4°.

no. 21 of fifty copies on Japan paper.

Illustrations: 29 vignettes in the text, and 12 plates, all with plate proofs in two states; appended, 12 proofs before letters, with remarques, 10 bearing the observations of R. Collin. In all, 135 illustrations.

Binding, by Mercier, 1910, of blue crushed levant morocco, gilt. Sides tooled with a frame composed of fillets of different colored leather surrounded by a deep lace-work border and enclosing a center panel filled with a mosaic inlay, the interspaces tooled and inlaid with flowers and foliage of different colors. Doubled with light brown morocco within a border of small tools. Center panel within a fillet of the Greek key pattern enclosed in a scrollwork border inlaid in dark red morocco, with small ornaments and fleure-de-lis inlaid at the corners. Back tooled, lettered, and inlaid in colors. With gilt edges, marbled end papers, and lining of dark brown grosgrain silk. Original covers bound in.

LORME, PHILIBERT DE. See DELORME, PHILIBERT.

LOUYS, PIERRE.

Aphrodite; moeurs antiques. Quarante-trois compositions dont cinq hors-texte de Raphaël Collin, gravées sur bois en couleurs par Ernest Florian. Paris: A. Ferroud, 1909. 3 p.l., (i) iv-viii, 281 p., 2 l. 5 pl.; 192 extra pl. sq. 8°.

no. 6 of 20 copies on Japan paper. Initialed by F. Ferroud.

Illustrations: frontispiece, title-page vignette, 32 head-pieces, 4 plates, and 5 tail-pieces, all woodcuts printed in colors and each accompanied by plate proofs in colors in two states; 19 woodcut tail-pieces in one tone; and an original aquarelle by R. Collin on vellum paper. Appended, 43 smoke proofs on India paper and 43 artist's proofs on thin laid paper for the designs in color, and 19 artist's proofs on thin laid paper for the woodcut tail-pieces. In all, 254 illustrations.

Binding, by Canape, 1911, of sage-green crushed levant morocco, gilt. Sides within a double mosaic

Authors, continued.

frame of dark brown tooled with gilt dots, the bands forming circular compartments at the sides and ends of the board, and the interspaces filled with a mosaic of dark green inlaid with a scrollwork design in mauve; the whole inclosed by an inner and outer fillet in gilt. Doubled with pale tan morocco. Center panel within a double oval and double rectangular frame of two-line fillets, the interspaces heavily tooled with broad scrollwork fleurons and borders in gilt. Back tooled, lettered, and inlaid with units from the design on the sides. With edges gilt over rough and lining of pale ecru grosgrain silk. Original covers bound in.

— Les chansons de Bilitis. Trente-trois compositions de Raphaël Collin, gravées à l'eau-forte par Ch. Chessa. Paris: A. Ferroud, 1906. 3 p.l., ix (i), 181 (1) p., 1 l. 7 pl.; 100 extra pl. 8°.

no. 14 of twenty copies on wove or Japan paper; this copy on wove paper. Initialed by F. Ferroud.

Illustrations: original unpublished drawing in colors by Collin on vellum paper; 26 vignettes in the text, and 7 plates, all with plate proofs in two states, and one of 4 sets of 33 plate proofs before letters on vellum paper. In all, 133 illustrations.

Binding, by Marius Michel, 1909, of dark blue crushed levant morocco. Sides within a sunk border inlaid with fillets of red and brown in a modification of the Greek key pattern, the spaces at the sides and corners inlaid with berries and branches of conventionalized mistletoe in white and yellow. Doubled with citron morocco within a border of small tools. Center panel within an ornamental frame outlined by a fillet inlaid in blue and enclosing a vine of roses tooled in gilt and inlaid in appropriate colors. With edges gilt over rough, marbled end papers, and lining of yellow brocaded silk. Original covers bound in.

LE LOYAL SERVITEUR. *See* MAILLES, JACQUES DE, CALLED "LE LOYAL SERVITEUR."

LUCIDIARIUS (GERMAN).

Ain lieblichs biechlin Zu lef || en von dem hochgelerten. || meister Lucidarius. Der do sagt von den wuñ || derbaren Sachen der welt vnd des hymmels. || [Strassburg: Matthias Hupfuff, 1499.] 30 l. plates, illus. 12°.

Hain 8814. Schorbach: Studien über das deutsche Volksbuch Lucidarius, p. 81-82, no. 27. Schreiber 4552.

German type; 34 lines.

Signatures: a⁶, b⁴, c⁶, d⁴, e⁶, f⁴.

Illustrations: 2 full-page cuts, 6 cuts in text; initials. The cuts comprise: [no. 1] Master and pupil, on title-page, l. 1^a; [no. 2] The Empress on her death bed, l. 1^b; [no. 3] repeat of [no. 1], l. 2^a; [no. 4] Fall of Lucifer, l. 3^b; [no. 5] Sun and moon and four heads of winds, l. 4^b; [no. 6] Sun and moon and four heads of kings, l. 6^b; [no. 7] The Emperor, his son and seven savants, l. 29^b; [no. 8] Jesus carrying the cross. Cuts [no. 2] and [no. 7] were used by Hupfuff in 1498; [no. 8] appears to be in a much earlier manner. *cf.* Schreiber 4552. Initials in four sizes; medium A in title, large ornamental D, beginning text on l. 2^a, outline N on l. 10^b, small d with black ground, six variations repeated to 40 in all.

Binding, by The French Binders (signed Hardy & Pilon) 1921, of dark brown crushed levant morocco, blind. Sides in a fifteenth-century stamped design of fillets and panels with ornaments in three styles. Above the front center panel is stamped: Lucidarius; below: Strassburg, 1499; on lower part of back panel: M. Hupfuff. Back stamped and unlettered. With marbled edges and plain end papers.

In pencil on inside cover: J. Ferguson, Glasgow April 20, 1882. On fly leaf at end: Carl. Leop. v. Latour.

LUDOLPHUS, DE SAXONIA.

Le grant vita Christi en Francoys. Lyons: Matthias Huss, 1 March, 1493.] 4 parts in 2 v. plates, illus. f°.

Hain 10299; Reichling II, 208. Claudin III, 158-165.

Gothic type (Proctor 8568); 2 columns, 54 lines.

Signatures: v. 1: a-p⁸, q⁶, aa-pp⁸, qq¹⁰=256 leaves; v. 2: A-L⁸, M-N⁶, AA-TT⁸=252 leaves. sig. a₁, f₃₋₆, dd₄, qq₁₀, A₁, TT₁, TT₈, in all 10 leaves wanting.

This French translation by Guillaume Lemenand, done at the request of M. le duc de Bourbon, connétable de France, was first printed by Matthias (or Matthaeus) Huss and Jacques Buyer at Lyons in 1487.

Illustrations: two large woodcuts, f.1^a and f.2^b; 116 smaller cuts; initial letters in red and blue, and smaller initials and paragraph marks in red with a few in blue; printer's device at end of v. 1, f. 129^b, and v. 2, f. 151^b. f.1^a, large woodcut representing the translator presenting his work to the Duc de Bourbon, is thought to contain true portraits. "Cette planche est un document précieux pour l'histoire de la gravure sur bois en France. On croit communément que les tailles croisées ont été employées pour la première fois dans la Chronique de Nuremberg en 1493; or cette planche, gravée en 1487, six ans auparavant, présente une application de ce procédé pour figurer les ombres."—*cf.* Claudin, *Histoire de l'imprimerie en France*, III, 297-300. M. Claudin had evidently not seen Breidenbach, *Peregrinationes*, Mainz, 1486, which is credited as having the earliest examples of crosshatching, or Lirer, *Chronica*, Ulm, 1485? (cut on verso of sig. d₃^b), containing interesting examples of a form of this work.

Although Claudin states this plate is the same in both the 1487 and this edition, a comparison of this with his reproduction shows variations.—f. 2^b, large woodcut, representing the author writing in his library. The smaller woodcuts throughout the text vary in size and represent at least two, and possibly four, different styles. A number of the larger cuts are said to be of Basle origin, having been used in the 1476 Basle edition of *Der Spiegel der Menschlichen behältnisse*, and, passing into the hands of the Lyonese printer Martin Huss, used by him in *Le miroir de la rédemption*, 1478, the first known, dated book with pictorial woodcuts printed in France.

Binding, by Gruel, of dark brown crushed levant morocco in Jansenist style with plain sides. Back lettered. With gilt edges.

— Le grant vita xpī || tranflaté de latin || en francoys: || [Paris: Antoine Vêrard, ca. 1500-1503.] 4 parts in 2 v. plates, illus. f°.

Brunet III, col. 1226. Macfarlane: Antoine Vêrard, 138.

Gothic type; 2 columns, 53 lines.

Signatures: v. 1: a-p⁸, q⁶, aa-pp⁸, qq¹⁰=256 leaves; v. 2: A-L⁸, M-N⁶, AA-TT⁸=252 leaves.

The French translation by Guillaume Lemenand, first printed at Lyons by Matthias (or Matthaeus) Huss and Jacques Buyer in 1487. This edition was not printed as early as 1490, the date sometimes attributed, but about 1500-1503, the time Vêrard was located at the address given in this colophon.

Illustrations: two full-page woodcuts, two large cuts; 117 small cuts, including repeats, in text; large initial L; two sizes grotesque initials in text; printer's device at end of text in each volume. Xylographic title-page to each volume, with the large initial, grotesque L. (*cf.* Macfarlane, no. 9, illus.) The same full-page plate, the Crucifixion, on the verso of each title-page, was copied from Du Pré's *Missel de Paris* 1497 (*cf.* Claudin, I, p. 107, 213). Large cut, with side borders, on (v. 1), f. 1^a, shows the interior of a church with seated ecclesiastical figure receiving a volume from, possibly, an author who is followed by a procession. "This seems to have originally appeared as early as 1492 in the *Art de bien mourir* by Vêrard, and is afterwards found in [the *Herbal*, Paris, Vêrard, ca. 1500], in Lydgate's *Fall of Princes*, London, R. Pynson, 1527, and ultimately in...the *Shepherd's Kalendar*, London, J. Wright, 1631." *cf.* Fairfax

Authors, continued.

Murray 227. f. 2^b, large cut showing the apparition of Christ to a Carthusian monk, possibly representing the author. There are three styles of cuts in the text; the early outline cuts with slight shading, the later style with double line borders and the horæ cuts. Many of these are traced to other works issued by Vérard but it is thought that the second set probably appear here for the first time. Of the eight horæ cuts, the following appeared in the Vérard of 1498?: v. 1, f. 14^b, the Annunciation, f. 24^a, Stem of Jesse, f. [28]^b, Adoration of the Magi, v. 2, f. 131^a, Pentecost. In an earlier style (E. Jehannot, ca. 1495, cf. *Fairfax Murray* 343) are those on f. 39^b, Presentation, f. 44^a, Massacre of the Innocents. Many of the cuts have architectural frames or ornamental borders or side pieces.

Binding of the 18th century (?), of rose red French morocco, gilt. Sides, plain, within a three-line fillet. Backs tooled, and lettered on insets of green morocco; with initials I. H. S. Doubled with marbled paper, with a narrow border of the red morocco stamped in crown and scroll border design. With marbled end papers and gilt edges.

LYUES of holy faders. *See* JEROME, SAINT.
Vitas patrum. [Westminster, 1495.]

MACHAULT, JEAN BAPTISTE DE.

Eloges et discovrs svr la triomphante reception dv roy en sa ville de Paris, apres la reduction de la Rochelle: Accompagnez des figvres, tant des arcs de triomphe, que des autres preparatifs. [By J. B. de Machault.] A Paris: Chez Pierre Rocolet, impr. & libraire ordinaire de la Maison de ville... 1629. 4 p.l., 180 (i. e. 182) p., 1 l., 12 p. 22 pl., illus. f°.

Brunet, Suppl., 1, col. 440.

Title-page in red and black.

Signatures: [†]², a², A-Z², Aa-Zz², *, **, ***², 1 leaf preceding the title-page (possibly a half-title), sig. E₂ (p. 19-20), and sig. Zz₂ (1 leaf following p. 180), wanting. Page numbers 137-138 duplicated.

Illustrations: 22 engraved plates, 22 head-pieces, tail-pieces, large ornamental initials, printer's device on title-page. pl. [1] with inscription: Toutes les figures contenues en ce Liure ont esté faites et se vendent à Paris par Melchior Tauermer Graueur et Imprimeur du Roy pour les tailles douces, demeurant en L'isle du Palais, sur le Quay à l'Epic d'Or. Pierre Fiens graueur en tailles douces demeurant rue St Jacques à lenseigne de l'imprimerie en tailles douces. The plates are after Abraham Bosse whose name appears on pl. [1].

Binding, by Marius Michel, 1880, of red morocco gilt. Sides, within a line fillet, divided into compartments by intertwined frame-work, outlined with single and double lines; the compartments and interstices filled with "Le Gascon" tooled, gold points, tiny annulets and fleurs-de-lis, — two at the top and two at the bottom are ensigned with small crowns; the oval center compartment is plain; in those on each side is a crowned L; in those above and below the center is a crown. Doubled with crushed red levant, bordered with a finely cut fleur-de-lis fillet, and tooled with the crowned L in corners and center of sides, with large fleur-de-lis and crowns alternated with a quatrefoil "Le Gascon" ornament; the large center oval panel is within a tooled border with a semis of fleur-de-lis in each corner. End leaf lined with red, blue and white figured brocade on a black ground. Edges gilt. Back tooled and lettered.

With bookplate of Samuel P. Avery.

MAIGROT, HENRI. *See* HENRIOT, PSEUD. OF HENRI MAIGROT.

MAILLES, JACQUES DE, CALLED "LE LOYAL SER-
VITEUR."

Histoire du gentil Seigneur de Bayard, composée par le Loyal serviteur. Édition rap-

prochée du français moderne, avec une introduction, des notes et des éclaircissements, par Lorédan Larchey. Ouvrage contenant 8 planches, 3 titres et une carte en chromolithographie, un portrait en photogravure, 34 grandes compositions et portraits tirés en noir, et 187 gravures intercalées dans le texte. Paris: Hachette et Cie., 1882. 4 p.l., xvi, 540 p. 4°.

Copy privately printed on India paper for the editor, and presented by him with his autograph to Mme. Charpentier, the wife of the publisher.

Binding, by Pouillet, three-fourths crushed levant morocco. Back lettered in gilt. With marbled end papers and rough edges; gilt top.

MALORY, SIR THOMAS.

Le mort d Arthur. The book of King Arthur and of his noble knights of the Round Table. By Sir Thomas Malory, knt. London: Philip Lee Warner publisher to the Medici Society Ltd. MDCCCX-XI. 4 v. colored plates. 4°.

"Of this edition of Le morte d Arthur have been printed on hand-made Riccardi paper 500 copies; upon vellum 12 copies — 10 for sale. Vellum copy no. ten."

Printed, after the text of William Caxton as modernized under the editorship of Alfred W. Pollard for the Library of English classics, in the Riccardi Press fount.

Illustrations: each volume contains a frontispiece and 11 plates in color by W. Russell Flint, each in two (?) states; the second state being perhaps a shade darker than the other. The title-page illustration, the same for each volume, consists of half-length figures of Sir Launcelot, King Arthur, and Guinevere.

Binding, by Rivière & Son of London, of dark brown morocco, stamped. Sides within fillets and a frame composed of bunches of grapes and leaves alternating, enclosing a center panel with a diaper design of small fleur-de-lis and rose tools. Back lettered; edges gilt. Doubled with, and end leaves of, olive green morocco, gilt. The former within a frame with conventional designs at the corners and center sides; the latter plain, within eleven fillets.

With bookplate of John J. Phelan.

MARCHAND, J. B. *See* MACHAULT, JEAN BAPTISTE DE.

MARGUERITTE, PAUL.

À la mer. Illustrations de Henri A. Zo, gravées sur bois par Gaspé, Piselli, etc. Paris: A. Romagnol [1906]. 2 p.l., 62 p., 1 l. 1 port., 7 pl.; 23 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on India paper.

Illustrations: frontispiece portrait of the author, with plate proof, and smoke proof on tissue paper; 14 vignettes in the text, and 7 plates, with 21 plate proofs appended. In all, 45 illustrations.

Binding, by Stroobants, 1911, of light brown crushed levant morocco, gilt. Sides within three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

MARIUS MICHEL, firm, bookbinders, Paris.

La reliure française depuis l'invention de l'imprimerie jusqu'à la fin du XVIII^e siècle, par MM. Marius Michel, relieurs-doreurs. Paris: Morgand et Fatout...; Londres: Ber-

Authors, continued.

nard Quaritch... 1880. 3 p.l., 144 p. incl. 8 pl., front., 22 pl. (facsim., part fold.), illus. 4°.

By Jean Michel (later Jean Marius Michel) and his son Henri.

An account of fine bindings.

Illustrations: frontispiece showing interior of a French library; 8 plates counted in text but with verso blank, of binding designs; 22 plates, heliogravure facsimiles of famous bookbindings.

Binding, by Zaehnsdorf, of maroon morocco, gilt. Sides with a narrow inlaid band of green morocco bordered by fillets and covered by a design of bands of olive morocco forming compartments containing tools of various designs and sizes with background of pointillé work in the so-called Le Gascon (or Badier) style. Doubled with, and end leaves of, olive green morocco, gilt, with borders of maroon, with fillets, and inside corner ornaments; large center ornaments on each forming frames for symbols on the front cover and quotations on the front and end fly leaves, and back-cover. Back tooled and lettered. Top edge, gilt.

LA MATRONE du pays de Soung. Les deux jumelles. (Contes chinois.) Avec une préface par É. Legrand. Paris: A. Lahure, 1884. xxx, 100 p., 2 l. 12 pl.; 48 extra pl. 8°. (Collection Lahure. [v.] 3.)

From the Chinese Kin koo ke kwan.

no. 30 of fifty copies on Japan paper.

Illustrations: 12 vignettes in the text, and 12 plates, all with plate proofs in one tone and in colors. In all, 72 illustrations.

Binding, by Champs, three-fourths brown crushed levant morocco. Back tooled and lettered. With marbled end papers and rough edges; gilt top. Original covers bound in.

MAUCLAIR, CAMILLE.

Trois femmes de Flandre. Illustrations de H. Cassiers. Paris: H. Piazza & Cie. [1905.] 3 p.l., iii-vii(i), 45(1), 46 p., 1 l., 50 p., 3 l. 3 pl.; 99 extra pl. sq. 8°.

no. 7 of ten copies on Japan paper.

Illustrations: 46 vignettes in the text, and 3 plates, all with plate proofs in black, and in colors on thin Japan paper; inserted as frontispiece, an original aquarelle by Cassiers. In all, 148 illustrations.

Binding, by Joly fils, 1912, of light green crushed levant morocco, gilt. Sides within a frame of conventionalized tulip leaves and blossoms inlaid in brown, two shades of green, and red. Doubled with vellum, tooled in gilt; the field covered with a fine lace net surrounded by a border of daisy heads and small lace medallions. Center panel tooled with a semis of four petal units and surrounded by a meander frame with flower heads in the interspaces and branches of foliage extending inwards from the sides and corners. Back tooled, lettered, and inlaid in colors. With gilt edges, marbled end papers, and lining of cream-white watered silk. Original covers bound in.

MAUPASSANT, GUY DE.

Contes choisis. Publiés par les Bibliophiles contemporains. Paris: Imprimé aux frais et pour les sociétaires de l'Académie des beaux livres, 1891-92. 10 parts in 1 v. 12 pl., illus.; 8 extra pl. 8°.

Le loup. Hautot père et fils. Allouma. Mouche. La Maison Tellier. Un soir. Le champ d'oliviers. Mademoiselle Fifi. L'épave. Une partie de campagne.

no. 132 of 188 copies printed for members of the society; this copy printed for M. Frédéric Raisin, with his bookplate. Text within ornamental watermarked borders. Inserted, part of an autograph letter of the author to Mme. Maupassant.

Illustrations: colored etchings, engravings, lithographs, etc., by Van Muyden, Jeannot, Avril, Gueldry,

Vidal, Scott, Gervais, Gérardin, and Morel, engraved by various artists, and consisting of 126 vignettes in the text, and 12 plates. Extra illustrations: general engraved title-page by P. Avril after F. Rops, 6 lithographs by Lunois on Japan paper for "l'Épave," and a colored frontispiece and 5 original aquarelles on the margins by H. Dillon for "Une partie de campagne." In all, 151 illustrations.

Binding, by Meunier, of blue crushed levant morocco, gilt. Front panel adorned with conventionalized daisies, leaves, and sprays of pinks inlaid in appropriate colors, a large letter S inlaid and entwined with the stems, and with swallows in the open space. Back panel tooled and inlaid with a spray of forget-me-nots passing through a life-preserver inscribed Bel ami, with swallows in the open spaces. Doubled with light blue morocco inlaid with doves and a spray of red flowers and green buds and leaves. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of silk, brocaded with flowers and stripes in colors. Original covers, together with those to each part, bound in.

— Le lit. Avant-propos de Henri Lavedan. Evreux: Soc. normande du livre illustré, 1895. 6 p.l., 7 f. 13 pl.; 26 extra pl. 4°.

no. 39 of 76 copies on wove paper. Autographed by the president of the society.

Text entirely engraved and printed on the recto of each leaf only. Each leaf and plate mounted on guard.

Illustrations: 13 plates designed by Jules Ferry and engraved by Champollion, each plate containing a portion of the text and followed by plate proofs in two states without text. In all, 39 illustrations.

Binding, by Carayon, 1896, three-fourths grayish-blue crushed levant morocco. Back lettered in gilt and stamped with the monogram of Mr. Spencer. With marbled end papers and rough edges; gilt top. Original covers, mounted on guards, bound in.

MAYNEVILLE, LÉON HENNIQUE.

Chronique du temps qui fut la jacquerie, par Mayneville. Illustrations de L. O. Mereson. Paris: A. Romagnol, 1903. 39 l. 1 pl.; 80 extra pl. 8°.

One of thirty copies on hand-made wove paper. This copy numbered 97. Inserted at the end, an autograph letter from the publisher to Mr. Spencer concerning the extra illustrations.

Illustrations: etchings by Chessa, consisting of the original cover vignette, title-page vignette, frontispiece, and 37 vignettes in the text, all with plate proofs in bistre; appended, unique set of 40 plate proofs on satin. In all, 120 illustrations.

Binding, by Marius Michel, 1911, of red crushed levant morocco, without ornament. Doubled with olive green morocco. Center panel within a frame of two fillets inlaid in red and black respectively, the inner with large fleurs-de-lis in the corners and joined to the outer by small imitation hinges inlaid in purple. Back lettered. With edges gilt over rough, marbled end papers, and lining of yellow figured silk. Original covers bound in.

MENDOZA, DIEGO HURTADO DE. See HURTADO DE MENDOZA, DIEGO.

MÉRIMÉE, PROSPER.

Chronique du règne de Charles IX, par Prosper Mérimée. Édition ornée de cent dix compositions par Édouard Toudouze. Paris: É. Testard et Cie., 1889. 4 p.l., (i)vi-xv(i), (i)vi-xv, 322 p., 1 l. 32 extra pl. 8°.

One of 1000 copies on wove paper. Title-page to the plates reads: Chronique du règne de Charles IX. Compositions de Édouard Toudouze, gravées à l'eau-forte par Eugène Abot. Préface par Francisque Sarcey. Paris: É. Testard et Cie., 1890.

Illustrations: 28 head-pieces, 53 vignettes in the text, and 29 tail-pieces, all woodcuts, and 8 plate

Authors, continued.

etchings, each in four states, on India paper, mounted. In all, 142 illustrations.

Binding, by Marius Michel, 1896, of dark blue crushed levant morocco, gilt. Sides within a frame of three fillets, with fleurs-de-lis in the corners. Doubled with silk figured in colors with an oriental design. Center panel surrounded by a frame of two fillets, with fleurs-de-lis extending from the corners to the corners of the board. Back lettered and tooled with a semis of fleurs-de-lis. With gilt edges, marbled end papers, and lining of silk of the same pattern as the doublure. Original covers bound in.

— *L'enlèvement de la redoute*. Compositions de Maurice Orange, gravées en couleurs par Decisy. Paris: A. Rouquette, 1902. 14 l. 38 extra pl. 8°.

no. 3 of 125 copies on wove paper. Initialed by the publisher. Text engraved by A. Leclère.

Illustrations: 19 vignettes in the text, with plate proofs in black in two states, appended. In all, 57 illustrations.

Binding, by Noulhac, of red straight-grain morocco, gilt. Sides adorned with curved fillets and small tools on a stippled field, leaving a diamond-shaped center panel without ornament. Doubled with dark blue watered silk within a border of small tools and two double fillets. Back tooled and lettered. With gilt edges, marbled end papers, and lining of dark blue watered silk. Original covers bound in.

— *La jacquerie; scènes féodales*. 41 compositions de Luc-Olivier Merson gravées à l'eau-forte par Chessa. Paris: A. Blazot, 1909. 2 p.l., 285 p., 1 l. 1 pl.; 83 extra pl. 4°.

One of 200 copies on wove paper; this copy no. 246.

Illustrations: 40 vignettes in the text, and one plate, each with plate proofs in two states. Mounted on the leaf preceding the half-title, an original drawing in crayon and ink by Merson. In all, 124 illustrations.

Binding, by Marius Michel, 1912, of yellow-green crushed levant morocco. Sides adorned with sunk compartments in a geometrical design, each outlined with inlaid black morocco and filled with a conventionalized oak leaf design inlaid in carmine, crimson, and morocco of four other colors. Doubled with crimson morocco. Center panel plain, within a border of highly conventionalized oak leaves, tooled in gilt and inlaid in green leather of two shades; the whole within an inlaid band of black morocco between an inner and outer fillet tooled in gilt. Back tooled in blind, lettered in black, and inlaid in carmine and crimson morocco. With edges gilt over rough, marbled end papers, and lining of yellow-green figured silk. Original covers bound in.

METHODIUS, SAINT, bishop of Olympos.

[*Revelationes*. Basel: Michael Furter, 5 January, 1498.] 68 l. illus. 4°.

Hain *11121. Schreiber 4648.

Gothic type (Proctor 7738); 37–38 lines.

Signatures: a–g^s, h–i^o.

First illustrated edition.

A history of the ancient world kingdoms and a prophecy of the last days, originally written in Greek, and usually assigned to Methodius, bishop of Patara, martyred under Diocletian about 311–312 A.D. For an account of the authorship and history see Charlotte D'Evelyn, *The middle-English metrical version of the Revelations of Methodius*, 1918 (*Modern Language Association of America, Publications*, v. 33, p. 135); also, Ernst Sackur, *Sibyllinische Texte und Forschungen*, Halle, 1898.

Illustrations: 61 cuts, including 6 repeats. Three styles of ornamental initials. The cut on the title-page represents the Saint in prison at Negropont listening at a window to an angel reading; others show: Necromancers, f. [5^a]; rulers of Assyria, Persia, Greece and Rome, with their shields, f. [11^b];

Gog and Magog, f. [12^a]; Jerusalem as a moated city but indicating the mosque of Omar and the Church of the Holy Sepulchre, f. [15^a]; the nativity of the Antichrist, f. [26^a]. The cuts are evidently the work of several hands and illustrate sacred history and legend, showing also the calamities that were to come upon the church through the unfaithfulness of her ministers. cf. Schreiber 4648; Muther 489; Fairfax Murray 289 (1504 ed.); Morgan 234.

Binding, modern, of brown calf. Sides within two fillets, blind. Back lettered.

MICHELET, JULES.

L'insecte, par J. Michelet. Nouvelle édition, illustrée de 140 vignettes sur bois dessinées par H. Giacomelli. Paris: Hachette et Cie., 1876. 3 p.l., (1)4–463 p. 4°.

no. 48 of fifty copies on India paper.

Illustrations: 108 vignettes, illustrated borders, etc., and 32 plates, paged in. In all, 140 illustrations.

Binding, by Lortic, 1899, of brown crushed levant morocco, gilt. Sides within three frames, the outer and inner of two-line fillets in blind, and the center inlaid in black, tooled with branches of foliage, and enclosed in two-line fillets. Doubled with blue morocco. Center panel within two inlaid borders of dark blue, the outer adorned with a small tool, and the inner enclosed in two-line fillets with fleurons at the corners inlaid in red and green on a background of black. Back tooled, inlaid, and lettered. With edges gilt over rough, marbled end papers, and lining of brown grosgrain silk. Original covers bound in.

— *L'oiseau*, par J. Michelet. Huitième édition, illustrée de 210 vignettes sur bois dessinées par H. Giacomelli. Paris: L. Hachette et Cie., 1867. 4 p.l., (1)4–424 p. 4°.

p. 345–352 wanting.

Illustrations: 210 vignettes, consisting of half-titles, head- and tail-pieces, etc., engraved by Bertrand, Berveiller, Carter, Coste, Etling, Gauchard, Hildibrand, Horcholle, Hurel, Laplante, Meunier, Meyer-Heine, Morice, Pannemaker, Rouget, Mme. E. Rouget, Sargent, and Thénard.

Binding, by David, three-fourths crushed levant morocco. Back lettered in gilt. With marbled end papers and gilt top.

MIELATZ, CHARLES FREDERICK WILLIAM.

Etchings of New York City by Charles F. W. Mielatz. With commentary by F. Weitenkamp. 75 etchings in three portfolios. New York.

MIRBEAU, OCTAVE.

Dans l'antichambre. (Histoire d'une minute.) Illustrations et gravures d'Edgar Chahine. Paris: A. Romagnol [1905]. 3 p.l., 30 p., 1 l. 1 pl., 1 port.; 16 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on wove paper.

Illustrations: frontispiece portrait of the author, in two states; 11 vignettes in the text, and 1 plate, with plate proofs appended; and an additional plate proof to the plate and to 2 vignettes. In all, 29 illustrations.

Binding, by Stroobants 1911, of dark blue crushed levant morocco, gilt. Sides within three fillets. Inside roll-produced border. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

MISSAL. See CATHOLIC CHURCH, ROMAN. LITURGY AND RITUAL. MISSAL.

MNIMATA Dominicæ Passionis historiam. See JODE, GÉRARD DE.

Authors, continued.

MOLITORIS, ULRICUS.

De lamiis et pythonicis mulieribus. Strassburg: Johann Prüss, ca. 1489-93. 28 l. illus. 4°.

Hain *11535. BMC I, 126.IA.1723. Hodgkin II, p. 180-182.

Gothic type (Proctor 562); 35 lines.

Signatures: a-b⁸, c-d⁸. sig. d₈, blank, wanting.

The title is misspelt in all editions.

A curious work treating of witchcraft. It is uncertain whether this edition or that printed at Reutlingen by Otmar is the first. On sig. b₈^b, is cited the legend of the Knight of the Swan, and on d₈, a legend from Vincent of Beauvais concerning Vortigern and the origin of Merlin.

Illustrations: 7 full-page cuts with single line borders; initial space on l. 2^a. Cuts on l. 1^b, nine figures in group; l. 4^b, Witch shooting pain by magic arrow into a man's foot; l. 7^a, Three beast-headed witches riding on a broomstick; l. 10^b, Wizard riding on a wolf; l. 12^b, Incubus embracing a woman; l. 17^a, Two witches over a cauldron; l. 23^a, Three witches seated at a table. *cf. Schreiber 4786.*

Binding, by F. Bedford, of tan russia leather. Sides plain with a three-line fillet. Narrow inside border of small tools. Back tooled and lettered. With edges gilt.

MONTESQUIEU, CHARLES DE SECONDAT, BARON DE LA BRÈRE ET DE.

Lettres persanes. Édition Louis Lacour. Imprimée par D. Jouaust. Paris: Académie des bibliophiles, 1869. 2 p.l., xvj, 330 p., 3 l., 3 p. 8 pl., 1 port.; 9 extra pl. 8°.

no. 496 of 525 copies of which no. 33-525 were printed on laid paper. A close reprint of the edition of 1721, with imitation facsimile title-page inserted.

Illustrations: 9 plate etchings by E. Boilvin after E. de Beaumont, from an impression of 10 sets only, of which this is no. 6, with 9 plate proofs before letters signed by the engraver. In all, 18 illustrations.

Binding, by Chambolle-Duru, of citron morocco, gilt. Sides plain, within three fillets. Doubled with blue morocco within a border of small tools. Center panel within a broad garland of flowers surrounded by fillets. Back tooled and lettered. With edges gilt over rough, marbled end papers, and lining of dark blue grosgrain silk.

Bookplate of W. A. Spencer, and a second bookplate with the monogram L. C., and inscribed: Giacomelli à son ami Conquet.

MONTORGUEIL, GEORGES, PSEUD. OF O. LEBESGUE.

La parisienne, peinte par elle-même. Vingt et une pointes sèches tirées hors texte et quarante et une compositions par Henry Somm. Paris: L. Conquet, 1897. 3 p.l., 199 (1) p. 21 pl.; 62 extra pl. 8°.

One of 150 copies. On wove paper; large paper copy, printed for Mr. Spencer, and initialed by the publisher.

Illustrations: 41 head- and tail-pieces, with plate proofs on India paper, and 21 plates, with plate proofs with remarques on Japan paper; on the half-title, an original aquarelle by Somm. In all, 125 illustrations.

Binding, by Lortic, 1898, of dark blue crushed levant morocco, gilt. Sides within three fillets and an inner frame of ten fillets plain and an eleventh au pointillé, the corners broken and ornamented with branches of foliage and flowers. Doubled with light blue morocco. Center panel within fillets enclosing a border of small ornaments; at the bottom, the monogram of Mr. Spencer. Back tooled and lettered. With gilt edges, marbled end papers, and lining of dark blue grosgrain silk. Original decorative cover in blue, and a second in gold, bound in.

— *La vie des boulevards.* Madeleine-Bastille. Texte par Georges Montorgueil. Paris: A. Quantin, 1896. 2 p.l., xi, 258 p., 2 l. 4°.

no. 107 of 700 numbered copies on wove paper.

Illustrations: 200 designs in colors by Pierre Vidal; on the half-title, an original aquarelle by the same artist. In all, 201 illustrations.

Binding, by Carayon, 1896, three-fourths dark brown crushed levant morocco, gilt. Back tooled and lettered. With marbled end papers and rough edges; gilt top. Original illustrated covers bound in.

MOREAU, PIERRE, écrivain juré.

Les saintes prières de l'âme Chrestienne. Escrites & grauées apres le naturel de la plume. Par P. Moreau... A Paris, 1632. 106 l. illus. 12°.

Brunet III, col. 1895-96.

Engraved throughout. Lettering on the tablet beneath the title, erased, leaving only the last two lines: Auec priuileige du Roy.

Illustrations: 29 engraved plates, including repeats, representing religious subjects, flowers and fruit; title within architectural frame with figures; borders to text and all leaves excepting title-page and dedication; illustrations representing birds, insects and flowers throughout the text.

Binding, in the style of Badier, of brown morocco, gilt. Back tooled and lettered. Edges gilt.

With no. 676 in ink on fly-leaf.

MORIN, LOUIS.

Les cousettes; physiologie des couturières de Paris. Vingt et une compositions dessinées et gravées à la pointe sèche par Henry Somm. Paris: L. Conquet, 1895. 3 p.l., 3-165 (1) p., 1 l. front.; 21 extra pl. 8°.

One of eight copies on white wove paper.

Illustrations: frontispiece, 10 head-pieces, and 10 tail-pieces, with 21 plate proofs of the same on Japan paper, with remarques. In all, 43 illustrations.

Binding, by Carayon, 1896, three-fourths crushed levant morocco, gilt. Back lettered and stamped with the monogram of Mr. Spencer. With marbled end papers. Edges wholly uncut. Gilt top. Original covers bound in.

— *Vieille idylle. Douze pointes sèches et vingt ornements typographiques par l'auteur.* Paris: L. Conquet, 1891. 4 p.l., 51 p., 1 l. 12 pl. 16°.

Autograph presentation copy on wove paper from the publisher to M. E. Souen.

Binding, by Lortic fils, 1898, three-fourths maroon crushed levant morocco. Back lettered in gilt and stamped with the monogram of Mr. Spencer. With marbled end papers and rough edges. Original covers bound in.

MUSSET, ALFRED DE.

Lorenzaccio; drame par Alfred de Musset. Décoration d'Albert Maignan. Paris: Pour la Société des amis des livres, 1895. 4 p.l., 276 p., 2 l. 8°.

no. 104 of 115 copies on India paper. This copy printed for M. Charpentier, the publisher. Appended, a list of the members of the society.

Illustrations: 69 lithographs in color, including 20 tail-pieces in one color and 5 full-page illustrations.

Binding, by Marius Michel, 1907, of ochre crushed levant morocco, gilt. Sides inlaid with a Grolieresque mosaic in dark green, the interspaces inlaid with large fleurs-de-lis in red and gilt and small ornaments in red and blue. Doubled with red morocco. Center panel inlaid in green with a frame of two fillets, the ends crossing and ornamented. Back tooled, inlaid, and lettered in gilt. With edges gilt over rough, marbled

Authors, continued.

end papers, and lining of old rose changeable silk brocaded with an oriental pattern in yellow. Original covers bound in.

— *La mouche*. Illustrée de trente compositions par Ad. Lalauze. Préface par Philippe Gille. Paris: A. Ferroud, 1892. 3 p.l., xvi, 84 p., 2 l. 7 pl., 1 port.; 90 extra pl. 4°.

Autograph presentation copy on Japan paper from the publisher to M. Lalauze.

Illustrations: frontispiece portrait of the author, 22 vignettes in the text, and 7 plates, all with the original drawings in pen and India ink, and with plate proofs in two states. In all, 120 illustrations.

Binding, by Mercier, 1909, of dark blue crushed levant morocco, gilt. Sides tooled with an ornamental frame of Louis XVth design, outlined with inlaid bands of red morocco, with a mosaic inlay of light blue in the corners tooled pointillé with a diaper of diamond-shaped lozenges with dots; the whole within an outer border of five fillets. Doubled with blue morocco within a border of small tools. Center panel within a frame outlined with inlaid dark blue morocco intertwined with a gilt tooled vine; the whole within two fillets; at the bottom, the monogram of Mr. Spencer. Back tooled, inlaid, and lettered. With gilt edges, marbled end papers, and lining of light blue grosgrain silk. Original covers bound in.

— *Nouvelles*. Les deux maîtresses; Emmeline; Le fils du Titien; Frédéric et Bernerette; Pierre et Camille. Nouvelle édition, illustrée d'un portrait gravé par Burney d'après une miniature de Marie Moulin et de 15 compositions de F. Flameng et O. Cortazzo gravées à l'eau-forte par Mordant et Lucas. Paris: L. Conquet, 1887. 3 p.l., (1)4-388 p., 1 l. 5 pl., 1 port.; 35 extra pl. 4°.

no. 150 of 150 copies on large wove paper. Initialed by the publisher.

Illustrations: frontispiece portrait of the author, 5 head-pieces, 5 plates, and 5 tail-pieces, with 32 plate proofs of the same in two states, and a cancelled plate for "Emmeline," also in three states. In all, 51 illustrations.

Binding, by Carayon, 1897, three-fourths olive green crushed levant morocco, gilt. Back tooled and lettered; in the center, the monogram of Mr. Spencer. With marbled end papers and rough edges; gilt top. Original covers bound in.

— *Les nuits et Souvenir*. Portrait d'après David d'Angers, interprété par Florian. Illustrations de A. Gérardin, gravées par Florian. Paris: É. Pelletan, 1896. 4 p.l., (1)6-101 (1) p., 1 l. 1 port.; 36 extra pl. sq. 4°.

One of fifty copies on thick India paper, numbered 51-100; this copy no. 59.

Illustrations: frontispiece portrait of the author, 6 head-pieces, 6 plates (paged in), and 5 tail-pieces, all with plate proofs on Japan and on India paper. In all, 54 illustrations.

Binding, by Marius Michel, of dark blue crushed levant morocco. Sides covered with honeysuckle leaves and flowers blind-tooled and inlaid in lavender and three shades of blue. Doubled with light blue watered silk within two fillets inlaid in blue and a third tooled in blind. Leaves entirely uncut. With edges gilt over rough, marbled end papers, and lining of light blue watered silk. Original covers bound in.

NADAL, GERÓNIMO.

Adnotationes et meditationes in evangelia qvæ in sacrosancto missæ sacrificio toto anno legvntvr: Cum eorundem evangeliorvm concordantia. Auctore Hieronymo Natali Societatis Iesv theologo. Editio vltima: In qua

sacer textus ad emendationem bibliorum Sixti v. et Clementis viii. restitutus... Antverpiæ: Ex Officina Plantiana, apud Ioannem Moretum, 1607. 5 p.l., 636 p. 154 pl. f°.

Illustrations: Engraved title, unsigned; second title dated "Antuerpiæ...1596," signed "M. de Vos inuentor, Hieronymus Wierx fecit"; 153 plates designed or engraved by, and signed: Ioan, Anton and Hieronymus Wierx, Martin de Vos, Adrian Collaert and Carel de Mallery. Plates carry two sets of numbers; pl. 153 bound between no. 149-150.

Binding, of the seventeenth century, in the foliated style of the Eves, of brown morocco, gilt. Sides, within three fillets, covered with geometrical designs forming small compartments, surrounded by scrolls or spirals and branches of laurel and palm, and filled with small tools. In center of both sides, a plain oval containing arms with the motto "Av. Ciel. Ha. Le. Nid." Back, without bands, tooled in style similar to sides. With gilt edges.

Armorial bookplate of W. Combes of Henley on Thames.

NATALIS. See NADAL.

NÉEL, LOUIS BALTHAZAR.

Voyage de Paris à Saint-Cloud par mer, et retour de Saint-Cloud à Paris par terre, par Néel. Avec une préface et des notes par É. Legrand. Aquarelles de Jeannot gravées par Gillot. Paris: A. Lahure, 1884. 5 p.l., (i)iv-xxxi, 116 p., 2 l. 1 map, 10 pl.; 24 extra pl. 8°.

(Collection Lahure. [v.] 2.)

no. 36 of fifty copies on Japan paper.

Illustrations: 2 vignettes in the text, one with plate proofs in colors in two states, the other with plate proofs in black and in colors; one map; and 10 plates, each with plate proofs in black and in colors. In all, 37 illustrations.

Binding, by Champs, three-fourths brown crushed levant morocco. Back tooled and lettered in gilt. With marbled end papers and rough edges; gilt top. Original covers bound in.

NODIER, CHARLES.

Le bibliomane. Vingt-quatre compositions de Maurice Leloir gravées sur bois par F. Noel. Préface de R. Vallery-Radot. Paris: L. Conquet, 1894. 2 p.l., xvii p., 1 l., 44 p., 2 l. 25 extra pl. 16°.

One of four copies printed without the wood engravings; on wove paper.

Illustrations: 24 original aquarelles by Cortazzo, that on the title-page covering the portion of the title following the word "compositions." Appended, 25 plate proofs on Japan paper of the designs by Leloir. In all, 49 illustrations.

Binding, by Lortic, 1897, of brown crushed levant morocco, gilt. Sides within a frame inlaid in blue and tooled with long foliated scrolls, the corners left open and ornamented with small tools. Doubled with blue morocco. Center panel inlaid in brown with scrollwork forming a repeat pattern of quatrefoils, the interspaces adorned with small tools and dots; at the bottom, the monogram of Mr. Spencer. Back inlaid in blue and tooled with a long foliated scroll. With gilt edges, marbled end papers, and lining of blue watered silk. Original covers, dated 1893, bound in.

— *Le dernier chapitre de mon roman*. Préface de Maurice Tourneux. Nouvelle édition illustrée de trente-trois compositions de Louis Morin. Paris: L. Conquet, 1895. xiv p., 1 l., 106 p., 1 l. 8°.

no. 103 of 200 copies on wove paper. Initialed by the publisher.

Illustrations: aquarelles, consisting of vignettes on the original cover and title-page, and 31 borders.

Binding, by Champs, of citron crushed levant morocco, gilt. Sides within three frames of four,



Authors, continued.

four-, and three-line fillets respectively, enclosing two borders adorned with the same tool in gilt and in blind, and a center panel filled with a small tool of oriental design. Doubled with violet morocco within a border of small tools. Center panel within fillets and a broad border adorned with small tools and flowers inlaid in citron and pink. Back tooled and lettered. With marbled end papers and edges gilt over rough. Original covers bound in.

— Trilby; ou, Le lutin d'Argail; nouvelle écossaise, par Charles Nodier. Lyon: Société des amis des livres, 1887. xxiii, (1)26–200 p. 10 pl.; 22 extra pl. 8°.

no. 12 of thirty-five copies on laid paper printed for members of the society and autographed by the president.

Illustrations: etchings by Paul Avril, consisting of a frontispiece portrait of the author engraved by Delauney; 2 vignettes in the text, with plate proofs in two states on Japan paper; 10 plates, with plate proofs in the pure etched state on Japan paper; plate proofs in the pure state on Japan paper of 6 vignettes not called for in the list; and an original aquarelle by Paul Avril. In all, 34 illustrations. Autograph letter of author inserted.

Binding, by Lancelin, of red crushed levant morocco, gilt. Sides within a frame of three fillets. Doubled with green morocco within a border of small tools. Center panel within a single line fillet in gilt and a frame inlaid in orange and tooled with a fillet au pointillé with fleurons at the corners. Back tooled and lettered. With marbled end papers and rough edges; gilt top. Original covers and wrapper bound in.

NOUVION, PIERRE DE, AND É. LIEZ.

Un ministre des modes sous Louis xvi; Mademoiselle Bertin, marchande de modes de la reine, 1747–1813. Illustrations gravées en couleurs par G. Ripart. Paris: H. Leclerc, 1911. 2 p.l., 223 p., 1 l. 9 pl., 2 port. 4°.

no. 78 of 400 copies on wove paper.

Illustrations: frontispiece portrait of Mlle. Bertin after Janinet; portrait of Marie Antoinette after Dagoty, and 9 plates showing the style of women's hats from 1776–1792. In all, 11 illustrations. Plates accompanied by mat with lettering and oval opening.

Binding, by Stroobants, 1912, three-fourths dark blue crushed levant morocco, gilt. Back lettered in gilt; panels mitred and cornered with center tool. With marbled end papers and rough edges. Original brocaded silk covers bound in.

OFFICES. See CATHOLIC CHURCH, ROMAN.
LITURGY AND RITUAL. OFFICES.

ORTUS SANITATIS. See HORTUS SANITATIS.

[PASSE, CRISPIJN VAN DE.]

Les vrais portraits de quelques unes des ples grandes dames de la chrestienté, desguisees en bergeres. 1. Partie. Ware afbeeldinghe van eenige der aldergrootste ende doorluchtigste vrouwen van heel christenrijk, vertoonnt in gedaente als herderinnen. 1. Deel. t^e Amsterdam: Gedruck by Joost Broersz, inde Pijl-steegh. Voor den Autheur, 1640. 4 parts in 1 v. 20 l. 38 pl. (incl. 72 port.) obl. 4°.

Brunet 1, col. 22. Wurzbach: Niederländisches Künstler-Lexikon, 1910.

According to Brunet, these 4 parts with title were issued with the *Abus du mariage*, 1641, thus probably completing the 5 parts (part 5 sometimes counted as two) credited to some copies containing 120 portraits.

Title, half-titles and text in French and Dutch.

Illustrations: full-page engraved plate following title-page, "Le bouquet des bergeres"; 72 engraved,

oval portraits on 36 l. numbered 1–25, and 5 l. unnumbered; full-page plate, "Berger tirant les noms des villes," with verses on verso; 2 pages of music. The plates, all unsigned, are attributed to Crispijn van de Passe, the younger. The Passe, or Pas, family produced much work well known in England and France as well as Holland.

Binding, by The French Binders, 1919, of red crushed levant morocco, gilt. Sides within two frames of two-line fillets, the inner in eight compartments, each separated by a small circle, and each containing a scroll and pointillé design enlarged for those at the corners. Doubled with white paper within a border of small tools and three fillets with a lower border of very small tools. Back tooled and lettered. With edges gilt.

From the Hoe library with bookplate of Robert Hoe, Esq.

PATAS, SIEUR DE.

Sacre et couronnement de Louis xvi. Roi de France et de Navarre, à Rheims, le 11. Juin 1775; précédé de Recherches sur le sacre des rois de France, depuis Clovis jusqu'à Louis xv; et suivi d'un Journal historique de ce qui s'est passé à cette auguste cérémonie. Enrichi d'un très-grand nombre de figures en taille-douce, gravées par le Sieur Patas, avec leurs explications. A Paris: Chez Vente, Libraire des menus-plaisirs du roi...et Chez Patas...1775. xii, 147(1)p., 19 l., 91(1) p. plates, illus. 4°.

Cohen-De Ricci, col. 785.

Illustrations: engraved title, within border; engraved allegorical title, preceding the plates: Le Sacre de Louis xvi...; 10 folded plates; 1 large folded plan of the city of Rheims; 1 illustration in the text; 39 plates of costumes, 12 head-pieces, tail-pieces.

Binding, by Padeloup, of red morocco, gilt. Sides within a three-line fillet with a fleur-de-lis in each corner, and arms of Louis xvi in the center.

With bookplate of Robert Schuhmann, — monogram R. S. within a wreath, with bowknot at top.

PATMORE, PETER GEORGE. See LAWRENCE, SIR THOMAS.

PERRAULT, CHARLES.

Contes du temps passé, par Charles Perrault; contenant Les fées, le petit Chaperon-Rouge, Barbe-Bleue, le Chat botté, la Belle au bois dormant, Cendrillon, le Petit-Poucet, Riquet à la Houppe et Peau-d'Âne. Précédés d'une notice littéraire sur Charles Perrault par M. É. de La Bédollière. Illustrés par MM. Pauquet, Marvy, Jeanron, Jacque et Beaucé. Texte gravé par M. Blanchard. Paris: L. Curmer, 1843. 3 p.l., (i)iv–lii p., 43 l. 10 pl. 8°.

First impression, with full margins. Text engraved. Interleaved.

Illustrations: additional engraved general title-page, dated 1842; engraved title to each of the 9 tales; 8 tail-pieces, and 79 designs in the text. In all, 97 illustrations.

Binding, by Noulhac, of dark blue straight-grain morocco. Sides completely covered with small tools and a mosaic of fillets in dark red, curved and interlacing on a stippled ground; the whole within a frame inlaid in dark red and tooled with fillets in gilt. Doubled with dark red morocco. Center panel within an ornate frame of curved and interlacing fillets inlaid in black and adorned with small tools and branches of foliage with flowers inlaid in light blue. Back tooled, lettered, and inlaid. With rough edges, marbled end papers, and lining of dark blue watered silk. Original covers bound in.

Authors, continued.

— Paris: L. Curmer, 1843. 3 p.l., (i)iv-lII p., 43 l. 10 pl.; 7 extra pl. 8°.

First impression, with full margins. Text engraved. Interleaved. Autograph presentation copy from M. A. Durel to M. L. Conquet.

Illustrations: additional engraved general title-page, dated 1842; engraved title to each of the 9 tales, with plate proofs to 6; 8 tail-pieces, and 79 designs in the text; inserted before the half-title, a plate impression of a bookplate pasted inside the front cover, with the monogram L. C., and inscribed: H. Giacomelli à son ami Conquet. In all, 104 illustrations.

Binding, by Mercier, of red straight-grain morocco, in imitation of the style of the period. Back tooled and lettered in gilt. With marbled end papers and rough edges. Original covers bound in.

— *Les hommes illustres qui ont paru en France pendant ce siècle: avec leurs portraits au naturel.* Par Mr. Perrault, de l'Académie Française. A Paris: Chez Antoine Dezallier ... 1696-1700. 2 v. 4 p.l., 100 (i.e. 104) p., 1 l. front., 53 ports.; 2 p.l., 102 p., 1 l. 50 ports. f°.

Brunet, Suppl., II, col. 208.

Illustrations: v. 1: frontispiece with title, portrait of the author and 53 portraits; v. 2: 50 portraits. Head- and tail-pieces. Portraits engraved by Edelinck, Jac. Lubin, Lud. Simonneau, P. van Schuppen, Cl. Duflos.

Binding, in the style of Nicholas Denis Derome, of red morocco, gilt; on account of the date of publication, possibly by his successor and nephew Alexis Pierre Bradel. Sides within an elaborate dentelle border in which the small bird is found in the corner design. Back tooled and lettered. Edges gilt.

With bookplate of H. Grézy; no. 3824 in ink on the same leaf.

PHAEDRUS.

Phædri, Aug. Liberti fabularum Æsopiarum. Libri v. Notis illustravit in usum serenissimi principis Nassavii David Hoogstratanus... Amstelædami: Ex Typographia Francisci Halmæ, 1701. 16 p.l., 160 p., 42 l. front. (port.), 18 pl., illus. 4°.

Cohen-De Ricci, col. 797-798. Brunet IV, col. 588.

Large paper edition.

Title in red and black.

Illustrations: engraved title-page by Boutats after Gœrée; folded portrait of the prince of Nassau by Van Gunst after Vaillant; 6 head-pieces, title vignette, 32 tail-pieces, 9 initials, 18 plates, each containing six medallions, designed and engraved by Van Vianen.

Binding, by F. Bozerian, of bright red morocco, gilt. Sides within four fillets and a border of double semi-circles alternating with urns connected by garlands; fleur-de-lis in the four corners. Doubled with magenta moiré, gilt, within a tooled border of fillets and fern leaves.

From the library of Prince Gallitzin. With Huth bookplate.

LA PLÉIADE.

Ballades, fabliaux, nouvelles et légendes. Homère, Veda-Vyasa, Marie de France, Burger, Hoffmann, Ludwig Tieck, Ch. Dickens, Gavarni, H. Blaze. Paris: L. Curmer, 1842. 10 parts in 1 v. plates, illus. 8°.

Burger, Léonore, Hoffmann, E. T. A., Le conseiller Krespel. Dickens, Ch., Le baron de Grogzwig. Emmich, Matthias, Geneviève de Brabant. Homère, Le combat des rats et des grenouilles. Blaze, Henri, Rosemonde. Mahābhārata, Sāvitrī. Gavarni, Madame

Acker. Marie de France, *Lai des deux amants*. Lai du Bisclaveret. Tieck, Ludwig, *La réconciliation*.

Issued in parts from 1840-42. Original binder's title: *La pléiade; littérature sanskrite, grecque, française, anglaise et allemande*.

Illustrations: 9 etched title-pages, and 67 wood-cuts in the text by Jacque, Daubigny, and others, engraved by the same artists and others. Illustrations in "Rosemonde" and in "Madame Acker" on India paper, mounted. For detailed information concerning the illustrations, see: Jules Brivois, *Guide de l'amateur. Bibliographie des ouvrages illustrés au XIX^e siècle*. Paris, 1883. 8°. p. 336-338.

Binding, by Mercier, 1903, of dark blue straight-grain morocco, gilt. Sides within three fillets; center panel tooled with a Grolieresque pattern. Doubled with maroon straight-grain morocco within a border of small tools. Center panel within seven fillets in gilt and two in blind enclosing a border ornamented with small tools and surrounding a frame of a single fillet with small ornaments at the corners. Back tooled and lettered. With edges gilt over rough and lining of dark blue watered silk. Original covers bound in.

POINT de lendemain. See DENON, DOMINIQUE VIVANT.

PRAYERS IN ETHIOPIC. [Written on vellum in the old Ethiopic language called Geez, the dialect of the Abyssinian Church, at the beginning of the eighteenth century.] 112 l. 4°.

Henry Huth copy, with Huth book label, described by F. S. Ellis for Huth's private *Catalogue*, v. IV (1880), p. 1181; this description was written before 1876, and the date wrongly ascribed to about A. D. 1555; repeated, condensed, in Huth sale catalogue, sixth portion (July, 1917), item 5963. Also described in periodical *Asia*, for April, 1924, p. 284 ff., where it is attributed to "probably from the seventeenth century."

This is an unusual manuscript in perfect state of preservation. The writing is fine, double columns, red and black. Ellis thought it was written for certain monks or nuns in whose favor supplications were made and ended in the prayers. The writer in *Asia* with more probability suggests it was written and illustrated for a certain Basilides, who in these prayers performed an office of devotion to John the Baptist, consisting of forty-eight salaams, or salutations, to his different attributes. There are prayers for the reader, singer, and owner of the book, as well as for the scribe who wrote it.

There are 46 illuminations, which generally depict the life of John the Baptist and the Passion of Christ. On l. 40 verso is John the Baptist standing between two persons, thought to be Basilides and his wife.

Binding, contemporary native oriental work, of red morocco over wooden boards, having blind tooling and native stamps, with doublures of same leather with tapestry centers, restored on the inside hinges.

PRÉVOST D'EXILES, ANTOINE FRANÇOIS.

Histoire de Manon Lescaut et du Chevalier des Grieux par L'Abbé Prévost. Préface de Guy de Maupassant. Illustrations de Maurice Leloir. Paris: Librairie artistique — H. Launette, éditeur... 1885. xx p., 2 l., 203 p., 5 l. front., plates, illus. f°.

no. 99 of an edition of 165 copies; on Japan paper.

Title-page in red and black.

Illustrations: part 1, with frontispiece, with each page of text with vignette and borders at side of text; tail-pieces and frames; part 2 with "vignettes sur bois," in different states.

Binding of green morocco, gilt. Sides with three fillets with corner ornaments. Back lettered. Doubled with dark red morocco with a border of green, with fillets. End leaves of dark red silk. Top edges gilt. Original paper covers bound in.

Authors, continued.

PRIDEAUX, SARAH TREVERBIAN.

Bookbinders and their craft. By S. T. Prideaux... New York: Charles Scribner's Sons, 1903. viii p., 2 l., 298 p., 1 l. 10 pl., illus. 8°.

no. 35 of 500 copies printed.

Title-page in red and black.

Illustrations: 10 plates illustrating bindings; numerous illustrations in the text.

Binding, of crimson morocco, gilt, by Miss Sarah T. Prideaux with her signed mss. note on fly-leaf: Bound for S. P. Avery, New York, 1903... Sides within a narrow border of darker leather and two fillets, and a frame of two fillets enclosing a line of small circles; center panel covered by a design of conventionalized tulips, leaves and tendrils springing from an interlaced diamond-shaped ornament in the center. Doubled with cream colored morocco with design of the covers, without the center ornament and with the flowers and leaves inlaid with red and green morocco. End leaves of light brocade matching the center panel. Back tooled and lettered. Edges gilt.

Bookplate of S. P. Avery.

Laid in, a letter from Miss Prideaux relating to the binding.

QUEVEDO Y VILLEGAS, FRANCISCO GÓMEZ DE.

... Histoire de Pablo de Ségovie (El Gran Tacáno). Traduite de l'espagnol et annotée par A. Germond de Lavigne... Illustrée de nombreux dessins par D. Vierge. Paris: Léon Bonhoure, 1882. 3 p.l., (i)iv-xxxii, 268 (i. e. 266) p., 1 l. front. (port.), illus. 8°.

no. 17 of 30 copies printed on Chinese paper of a total edition of 105 copies. Signed by the publisher.

Title-page printed in red and black. At head of title: Bibliothèque illustrée des chef-d'œuvres de l'esprit humain. Œuvres choisies de Francisco de Quevedo.

Illustrations: portrait of the author; numerous illustrations in the text, head- and tail-pieces.

Binding, by E. Quinet, of red morocco, gilt. Sides within a frame of fillets, in the style of Badiér, with compartments, and tooling in pointillé, with a center ornament, containing 8 fleurs-de-lis in two sizes. Back tooled and lettered. Doubled with marbled paper within a wide frame of tools and fillets. Edges gilt. Original paper covers bound in.

With bookplate of Samuel P. Avery.

RACINE, JEAN BAPTISTE.

Oeuvres de Jean Racine... À Paris: de l'imprimerie de Pierre Didot l'ainé, au Palais national des sciences et arts, an IX; M.DCCCI. 1801-[05.] 3 v. plates. f°.

"no. 79. Soixante-dix neuvième, sur deux cents cinquante. [Signed:] P. Didot l'ainé."

Dedication: Au Général Bonaparte, Premier Consul de La République Française.

Illustrations: v. 1, frontispiece, 23 plates; v. 2, 25 plates; v. 3, 8 plates; in all, 57 engraved plates after designs by Prudhon, Moitte, F. Gérard, Girodet, Taunai, Chaudet, Serangeli, and Peyron, and engraved by Marais, Dupréel, Duval, Baquoy, Blot, Romanet, Le Villain, Levallé, Simonet, Mathieu, R. U. Massard, B. L. Prévost, Glairon-Mondet, Viel, Fisher, Langlois fres., Beisson, Ponce, Fischer, Chatillon, and J. J. Coigny.

Binding, by Alexis Pierre Bradel, with his etiquette reading: "Relié par Bradel l'Ainé, relieur de la Bibliothèque Imp^{le}, neuve et succ^e. de Derome le Jeune. Rue St Jacques No. 105 Hôtel de la Couture, A Paris." Of crimson morocco, gilt. Sides within a narrow border of a French variation of an

anthemion band; in center, the arms of Napoleon. Doubled with old blue watered silk. Center panel, with a band of small tools on the silk, within a narrow border of the leather ornamented with a fillet and band of small tools. Back tooled in a diaper design of bees, eagles and stars; lettered. With gilt edges, and lining of the blue silk.

RACINET, ALBERT CHARLES AUGUSTE.

Le costume historique. Cinq cents planches, trois cents en couleurs, or et argent, deux cents en camaïeu. Types principaux du vêtement et de la parure rapprochés de ceux de l'intérieur de l'habitation dans tous les temps et chez tous les peuples, avec de nombreux détails sur le mobilier, les armes, les objets usuels, les moyens de transport, etc. Recueil publié sous la direction de M. A. Racinet, avec des notices explicatives, une introduction générale, des tables et un glossaire. Paris: Firmin-Didot et Cie., 1888. 6 v. f°.

Issued in 21 parts, from 1876-88.

Binding, by Champs, 1897, three-fourths red crushed levant morocco. Backs tooled and lettered in gilt. With marbled end papers and rough edges; gilt tops, other edges uncut.

— L'ornement polychrome. Cent planches en couleurs, or et argent, contenant environ 2,000 motifs de tous les styles: art ancien et asiatique, moyen âge, renaissance, xviii^e et xviii^e siècle. Recueil historique et pratique, publié sous la direction de M. A. Racinet, avec des notices explicatives et une introduction générale. [série 1]-2. Paris: Firmin-Didot, frères, fils, et Cie. [1875-87.] 2 v. f°.

Série 1, 2. ed. Title to série 2 reads: L'ornement polychrome... Cent vingt planches en couleur... First edition of série 1 published from 1869-73 in 10 parts; second edition published in 1875; série 2 published from 1885-87 in 10 parts.

Binding, by Stroobants, 1905, three-fourths dark blue crushed levant morocco. Backs tooled and lettered in gilt. With marbled end papers and rough edges.

RAEMAEEKERS, LOUIS.

The great war; a neutral's indictment. One hundred cartoons by Louis Raemaekers, with an appreciation by H. Perry Robinson and descriptive notes by E. Garnett. London: The Fine Art Society, Ltd., 1916-17. 2 v. plates. f°.

"There have been printed of this edition de luxe 1050 copies of which 1000 are for sale. No other edition will be published in the British Dominions." Signed by the artist. Printed at the Chiswick Press, on gray paper. Title in red and black.

v. 2 with descriptive notes by E. Garnett and M. B. Huish.

Continued by his: The great war; victory volume. London, 1919.

Illustrations: v. 1, colored frontispiece with guard sheet, autographed portrait of Raemaekers, 99 plates mounted on gray paper with descriptive letterpress on verso. In all, 101 plates, 2 head-pieces, 2 end-pieces. v. 2, colored frontispiece with guard sheet, 59 plates with descriptive letterpress on verso. In all, 60 plates.

Binding, of lavender marbled paper and white cloth with gilt bands. Backs with title on red morocco. With gray end papers and untrimmed edges.

Authors, continued.

— The great war; victory volume by Louis Raemaekers. The final phase from the entry of America to the conclusion of peace. 92 cartoons with appreciation by H. Perry Robinson and historical descriptive notes by Cecil Roberts. London: The Fine Art Society, Ltd., 1919. xx p., 1 l. incl. front. 91 pl. f°.

"There have been printed of this edition de luxe 1030 copies, of which 1000 are for sale. No other edition will be published in the British Dominions." Signed by the artist. Printed by R. & R. Clarke, Limited, Edinburgh. Title in red and black.

Continuation of his: *The great war; a neutral's indictment*. London, 1916-17. 2 v. f°.

Illustrations: colored frontispiece, and 91 plates, some colored, mounted on gray paper with descriptive letterpress on verso. In all, 92 illustrations.

Binding, of lavender marbled paper and white cloth with gilt bands. Back with title on red morocco. With gray end papers and untrimmed edges.

RÉGNIER, HENRI DE.

Trois contes à soi-même. Miniatures de Maurice Ray, gravées par A. Bertrand. Paris: Pour les Cent bibliophiles, 1907. 3 p.l., 3-62 p., 2 l. 3 pl., 1 port. sq. 8°.

no. 68 of 130 copies on paper watermarked with the name of the society. This copy printed for M. Léon Manchon.

Illustrations: frontispiece portrait of the author, 37 vignettes in the text, and 3 plates, etched and colored. In all, 41 illustrations.

Binding, by Mercier, 1912, of blue crushed levant morocco, gilt. Sides tooled with fillets surrounding a running vine, and enclosing a center panel tooled with a diaper of diamond-shaped lozenges with circular ornaments at the intersections. Doubled with red grosgrain silk. Center panel surrounded by a border of fillets, the two inner forming compartments alternating with a circular ornament; at the bottom, a single ornament replaced by the monogram of Mr. Spencer. Back tooled and lettered. With gilt edges, marbled end papers, and lining of red grosgrain silk. Original vellum paper covers bound in.

RELATION de l'arrivée du roi au Havre-de-Grace, le 19 Septembre 1749. Et des fêtes qui se sont données à cette occasion. A. Paris: De l'imprimerie d'Hippolyte-Louis Guérin & de Louis-François Delatour, 1753. 2 p.l., 16 p. 6 pl. (folded) f°.

Cohen-De Ricci, col. 868.

Printed text.

Illustrations: 6 folded plates by J. Ph. Le Bas after Descamps; vignette on title-page and on dedication by Le Bas after Slodtz. Plates dated from 1751-1753.

Binding, by Padeloup, of red morocco, gilt. Sides within border of vines with fruit and birds; corner ornaments of fleurs-de-lis; arms of Louis xv in center. Doubled with marbled paper within a narrow border of tools. Back tooled and lettered. Edges gilt.

With bookplate of Robert Schuhmann, — monogram R. S. within a wreath, with bowknot at top.

RENARD, JULES.

Ragotte. Illustrations et gravures de Malo Renault. Paris: A. Romagnol [1909]. 2 p.l., 117 p., 2 l. 1 port.; 71 extra pl. 8°.

no. 84 of 115 copies on wove paper.

Illustrations: frontispiece portrait of the author, with plate proof on India paper; 35 etchings in the text, with plate proofs on wove paper, and one of

two sets of 35 plate proofs on vellum paper, appended. In all, 107 illustrations.

Binding, by Stroobants, 1911, of light brown crushed levant morocco, gilt. Sides within three fillets. Inside border of small tools. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

RENOUARD, PAUL.

La danse; vingt dessins de Paul Renouard, transposés en harmonies de couleurs. Paris: C. Gillot, 1892. 4 l. 20 pl. f°.

The work consists of 20 numbered plates, the title, the printer's mark, the publisher's note, and the table of the harmonies. The former owner of the above copy, finding the size of the book inconvenient (51½ x 37 centimeters), had reprinted the title, the publisher's note, the account of the impression, and the table, and the plates mounted on Japan paper (32 3/10 x 25 3/5 centimeters), so as to make the book easier to handle; for this reason, the leaf with the printer's mark is now at the end of the book. The copy thus altered was originally no. 123 of 275 copies on India paper.

Binding, by Lortic, 1898, of full red crushed levant morocco. Sides and back panels within two fillets, blind tooled. Inside wide border of two fillets, interlacing at the corners; at the bottom, the monogram of Mr. Spencer. With marbled end papers and gilt edges.

REPRÉSENTATION des fêtes. *See* WEIS, JEAN MARTIN.

REPTON, HUMPHRY.

Odd whims; and miscellanies. By Humphry Repton, Esq... London: Printed for William Miller... by W. Bulmer and Co... 1804. 2 v. xii p., 1 l., 171 p. 4 col'd pl.; 2 p.l., 164 p. 5 col'd pl. 12°.

Some of the essays in the collection entitled *Variety*, published in 1788, here reprinted. v. 2 contains the comedy "Odd whims."

Illustrations: title-page, by H. R. Cook after H. Repton, vignettes and colored plates by J. Stadler after H. Repton.

Binding, by Tout, of light tan calf, gilt. Sides within three-line fillets with very small circular corner ornaments. Doubled with marbled paper within a border of small tools. Back inlaid in red and green, tooled and lettered. Edges yellow.

With bookplate of Edwin Holden.

Possibly a half-title to volume 1, wanting.

RICCI, BARTHÉLEMI.

Triumphvs Iesv Christi crvcifixi per R. P. Bartholomæu Riccium à Castro-Fidardo Societatis Iesv. Antverpiæ Adrianus Collaert figuras sculpsit. Car Collaert ex. Cum gratia et priuilegio. Narrationem historicam, qua Triumphvs illustratur, typis Plantinianis excudit Ioannes Moretus, cio. lxxviii. [Antverpiæ: Ex Officina Plantiniana, Apud Ioan-nem Moretum. M.DC.VIII.] 9 p.l., 2-70 f., 6 l., incl. 70 pl. front. 12°.

Includes the Crucifixion of Christ and the Martyrs in the different countries, with a page of history and pious exhortation in Latin on the verso of each of the 70 plates.

Illustrations: plates engraved on copper; engraved title-page within a border, bearing the emblems of the Passion; frontispiece, the crucified Christ and Mary within a border showing six crucified martyrs, 1 leaf following the title-page; 70 numbered plates, representing famous crucifixions; two ornamental initial letters. "Ce sont les compositions les plus dramatiques

Authors, continued.

et les gravures les plus brillantes qui à cette époque furent publiées par l'architypographie et dans nos contrées. On sent approcher l'époque de Rubens, et quoiqu'on ne puisse dire que le grand maître ait en réellement un précurseur ou un initiateur à son style, ou ne saurait nier qu'entre le graveur de ce livre et les Wierix, il y ait une transformation qui nous rapproche de la manière plus dramatiquement mouvementée, annonçant le grand peintre." cf. Rooses, *Le musée Plantin-Moretus*, p. 268. These plates, made for this work, were retouched by Ch. de Mallery for: Pierre Bivero, *Sancrum sanctuarium crucis*... Antverpiæ, 1634.

Binding, by Chambolle-Duru, of tan crushed levant morocco, gilt, designed after the later Grolier bindings showing the pure French style. Sides with bands of fillets interlacing to form small circles at the corners, irregular compartments and two large center semi-circles surrounding the title; lined fleurons ornament the small circles and upper and lower compartments; from the outer band of the semi-circle spring lined tendrils and leaf forms. With inside border of tools and fillets. Back tooled and lettered. With gilt edges.

RICHEPIN, JEAN.

Les débuts de César Borgia. Paris: Publié pour la Société des bibliophiles contemporains, 1890. 3 p.l., 4-83 p., 2 l. plates, illus. 4°.

no. 118 of 186 copies.

Title within architectural frame with inscription "Académie des beaux livres."

Illustrations: 13 plates including title-page vignette, in two states. Facsimile mss. letter of the author, addressed to the members of the Académie des beaux livres, dated "Paris, le 13 d'octobre 1890."

Binding, by G. Mercier S^r de son père, 1920, of tan morocco, gilt. Sides with double fillets of three lines each, a frame of black morocco with a tooled circular design; center panel plain within four fillets. Doubled with brown and black changeable silk within a border of fillets, 2 inlaid black bands and tools, with monogram of Mr. Spencer, W. A. S., in lower center border. End leaves covered with silk. Back tooled, inlaid in black, and lettered. Untrimmed edges, gilt. Original paper covers bound in.

ROBERTSON, ARCHIBALD.

Diaries in America, 1765, 1775-1780. Edited, with introduction and notes, by Harry Miller Lydenberg. 49 views of American scenes. Extra illustrated by the original drawings from which the plates were reproduced. In process of binding.

RODRIGUES, EUGÈNE.

Cours de danse fin de siècle. [By Eugène Rodrigues.] Illustrations of Louis Legrand. Paris: E. Dentu, 1892. 3 p.l., 59 p., 2 l. 11 pl.; 23 extra pl. 4°.

A manuscript note on the leaf preceding the half-title reads: Livre d'Eugène Rodrigues (Ramiro) illustré par Louis Legrand. Exemple sur Japon avec les figures doubles, avec la suite de premières épreuves aux marges chargées de croquis spirituels, qui ont été effacés au tirage définitif. Un des livres, certainement les plus originaux et les mieux réussis comme texte et illustrations de cette fin de siècle. [Signed:] Edmond de Goncourt.

Illustrations: 23 colored vignettes, initial letters, etc., in the text, repeated on 8 plates appended; 11 etchings, with plate proofs with sketches in the margins by the artist, effaced in the final state; appended, 4 mounted photographs. In all, 57 illustrations.

Binding, by Marius Michel, 1899, of brown crushed levant morocco. Sides inlaid with a spray of large green leaves, white flowers, etc., with a depending festoon hung with seven small bells inlaid in yellow.

Doublé with green morocco. Center panel within two fillets and a border of small tools adorned with a small conventionalized flower inlaid in orange. Back lettered. With edges gilt over rough, marbled end papers, and lining of dark green figured silk. Original covers bound in.

ROGERS, SAMUEL.

Italy, a poem. London: T. Cadell, 1830. vii, 284 p. illus. 8°.

Illustrations: 55 steel engravings in the text, after Turner, Stothard, and others.

Bound in red crushed levant morocco, with gilt tooled borders and back. Inside dentelles enclosing a vellum panel hand-painted with a flowering vine. Edges gilt over flowers and foliage in colors.

— Italy, a poem. By Samuel Rogers. London: Printed for T. Cadell... and E. Moxon... 1830. vii, 284 p. plates, illus. 8°.

Lowndes iv, 2118. W. G. Rawlinson, Engraved work of J. M. W. Turner, 1908-1913. 2 v.

First published anonymously in 1822. This is the first issue of the first edition published with the Turner illustrations; later issues transpose the vignettes of the tomb on page 91 to page 88, and of the castle to page 91. This work and Rogers' Poems, also illustrated by Turner, became companion volumes issued with variations in size and even with differences in the states of the illustrations in copies bearing the same date of publication.

Illustrations: 60 engraved plates, with 4 extra plates, after Turner, Stothard and others. For a full account including quotations from Ruskin and Hamerton, see *Rawlinson*, I, p. L-LV; II, p. 198, 231-238.

Binding, by Bedford, of tan morocco, gilt. Sides inlaid in red morocco to form compartments, each containing a pointillé design repeated in the adjoining spaces. Doubled with red morocco in same design, with colors reversed. End papers with same design, gilt. Back tooled and lettered. Gaufre edges. In tan morocco cases.

Inserted: Mss. note signed by Rogers; engraved portrait of Rogers.

With bookplate of Robert Hoe, Esq.

— Poems by Samuel Rogers. London: Printed for T. Cadell... and E. Moxon... [by Bradbury and Evans, Whitefriars], 1834. viii p., 1 l., 295 (1) p. illus., plates. 8°.

Lowndes iv, 2117.

Illustrations: 73 engraved plates, including 1 extra plate, after Turner, Stothard and others. Proof plates.

Binding similar to the companion volume of his *Italy*.

Inserted: Mss. note to Mr. Moxon from Rogers; and a photograph of Rogers in old age. For an account and list of these plates see *Rawlinson*, I, p. L-LV; II, p. 238-247.

With bookplate of Robert Hoe, Esq.

— Poems. London: T. Cadell, 1834. 2 p.l., (i) viii, 295 (1) p. illus. 8°.

Illustrations: 71 steel engravings in the text, after Turner, Stothard, and others.

Bound in red crushed levant morocco, with gilt tooled borders and back. Inside dentelles enclosing a vellum panel hand-painted with a flowering vine. Edges gilt over flowers and foliage in colors.

ROSNY, J. H., PSEUD. OF J. H. H. AND S. J. F. BOËX.

Bérénice de Judée. Illustrations de Léonce de Joncières, gravées à l'eau-forte [by Busière, Massard, Pennequin, and Thévenin]. Paris:

Authors, continued.

A. Romagnol [1906]. 2 p.l., 22 p., 2 l. 9 pl.; 32 extra pl. 8°. (Collection de l'Académie des Goncourt.)

no. 84 of 130 copies on wove paper.

Illustrations: frontispiece portrait of the authors, with smoke proof on tissue paper; 2 vignettes in the text, and 8 plates, all with plate proofs in two states, and one of 2 sets of 10 plate proofs on vellum paper, appended; inserted before the portrait, smoke proof on India paper of an unpublished wood engraving, by Joncières. In all, 43 illustrations.

Binding, by Stroobants, 1911, of gray crushed levant morocco, gilt. Sides within three filets. Inside border of small tools. Back tooled and lettered. With marbled end papers and gilt edges. Original covers bound in.

ROSOY, BARNABÉ FARMIAN DE.

Les sens, poème en six chants. [By Barnabé Farmian de Rosoy.] A Londres, [Paris,] 1766. 2 p.l., xx, (1)22-184 p. 9 pl., illus. 8°.

Cohen-De Ricci, col. 339. Lewine, p. 164.

The author was known as Durosoi.

Illustrations: 7 pl., 2 pl. (music), 8 vignettes, including 3 head-pieces by Wille and 3 by Eisen, and 2 tail-pieces by Eisen; 2 printer's ornaments. Plates engraved by de Longueil. "C'était le début du fils du fameux graveur Wille. Le jeune âge de Jean-Georges Wille explique la gaucherie de ses compositions, qui montrent une lourdeur dont il ne put jamais se défaire." — *Cohen-De Ricci*.

Binding, by Charles Meunier (1890-1903), of maroon crushed levant morocco, gilt. Sides with border of one dotted and two double filets. Doubled with marbled paper with border of small tools.

ROSWITHA. See HROSWITHA, OF GANDERS-HEIM.

THE ROYAL AMERICAN MAGAZINE, or Universal repository of instruction and amusement... America: Boston: Printed at Greenleafs Printing-Office in Union Street, near the Market... [1774-75,] 2 v. plates, illus. 8°.

Sabin 73781-73782. Stauffer I, p. 40, 220-221; II, p. 51, 439-443.

Issued monthly; edited and printed by Isaiah Thomas from January-June, 1774, and by Joseph Greenleaf from July, 1774 to March, 1775, when it was discontinued. Publication was suspended by Thomas with the June number; Greenleaf issued the July number in September.

With this was issued, as an appendix, a reprint of a portion of Hutchinson's *History of Massachusetts Bay*.

Illustrations: Plates and portraits engraved by Paul Revere and Joseph Callender; interesting not only for the subject matter but as specimens of early American engraving.

Binding, original, of calf; in fitted slip case, by Stikeman & Co., of dark maroon morocco, gilt. Sides within wide band of filets with ornaments at the corners and sides. Doubled with brown morocco center panel with border of the maroon morocco with band of filets. End leaves of brown moiré.

SACRE et couronnement de Louis XVI. See PATAS, SIEUR DE.

Le SACRE de Louis XV, roy de France & de Navarre, dans l'église de Reims, le dimanche

xxv octobre 1722. [Paris, 1723.] 36 l. 39 pl. (part folded) f°.

Cohen-De Ricci, col. 917.

Engraved text within borders.

Illustrations: 9 large folded plates; 30 single sheet plates of costumes within frames with description; 9 head-pieces; title in oval on elaborate page; initial letters, end-pieces and decorations. Plates unsigned, but traced by table of artists at end.

Binding, by Padeloup, of red morocco, gilt. Sides within wide ornamental frame; arms of Louis XV in center. Doubled with French blue moiré within narrow border of tools. End leaves of the silk. Back tooled and lettered. With the etiquette of Padeloup.

With bookplate of Robert Schuhmann, — monogram R. S. within a wreath, with bowknot at top.

[SAGÖROMO-MONOGATARI. The story of Sagō-romo no Taishō. Japanese illuminated manuscript. Written by Hanjo Saya between A.D. 1574 and 1592,] 13 parts. 8°.

Karl Florenz, *Geschichte der japanischen Litteratur* (1906), p. 219; Tomitsu Okasaki, *Geschichte der japanischen Nationalliteratur* (1899), p. 46-47.

This work, whose composition falls in the tenth century, the best period of the old Japanese literature, derives its title from the principal hero of the story, Sagōromo no Taishō, who is depicted as a handsome, talented, and learned man, whose love exploits are narrated in the romance. The authorship has been generally ascribed to Daini-Sanmi, daughter of Murasaki-Shikibu, the author of the great romance Genji-monogatari.

In the thirteen *maki* or sections there are 73 full-page and 13 double-page miniature paintings in vivid colors and gold, said to have been made by Tosa artists.

Bindings in blue and gold brocade, enclosed in an antique lacquered teakwood chest, decorated with gold ornamentation.

SAINT-PIERRE, JACQUES HENRI BERNARDIN DE.

Paul et Virginie par J. H. Bernardin de Saint-Pierre. Paris: L. Curmer, 1838. LVI, 458 p., 7 l. plates, ports., maps, illus. 4°.

Brunet v, col. 58; Suppl., II, col. 565.

Half-title, and illustrated title: Paul et Virginie et La chaumière indienne.

La chaumière indienne, with independent title-page, but continuous pagination, p. [316]-418; Flore de Paul et Virginie et de La chaumière indienne, p. [419]-458; Table des matières, Table des noms des dessinateurs et des graveurs, Grandes vignettes, Graveurs sur acier, 7 leaves at end.

Illustrations: portrait of the author, map and six plates engraved on steel; illustrated title-page, 28 plates on India paper and about 411 illustrations in the text, head- and tail-pieces, etc., all woodcuts after T. Johannot, Français, Marville, Huet, Meissonier, Steinhell, Delaberge, Isabey, Jacques, Dufour and Laffitte. Inserted: 4 portraits of the author (one in three states), 26 plates, 8 circular colored plates by Guyot.

Binding, by David, of yellow morocco, gilt. Sides plain, within a three-line fillet. Doubled with marbled paper within a border of tools. End leaves of same paper. Back tooled, lettered and inlaid with green morocco. Edges gilt.

SALLUST.

La conjuration de Catilina y la guerra de Jugurta por Cayo Salustio Crispo. [Madrid: Por Joachin Ibarra, Impresor de Camara del Rei Nuestro Señor, 1772,] 9 p.l., 395(1) p. 9 pl. on 8 l., port., map, illus. f°.

Brunet v, col. 91. Salvá 2791.

Copy on special paper.

This translation is attributed to Gabriel Antonio, infante of Spain (1752-88) and was revised and

Authors, continued.

corrected by Francisco Pérez Bayer (1711-94) his preceptor and the keeper of the Library at Madrid. It is regarded as the best example of Spanish printing of the time. Translation in italics with the Latin text in double columns below, in roman.

Illustrations: engraved title-page within border; 9 plates on 8 leaves; portrait of Sallust; map of Africa; 7 head-pieces, 5 tail-pieces, 6 ornamental initials (2 very small); illustrations of coins, etc., all engraved. The plates are signed by E. Montfort, F. Selma, M. S. Maëlla, E. S. Carmona, M. S. Carmona, J. Ballester, J. J. Fabregat, Muntaner, Isid^o. Carnizero, I. Ant^o. Salv^{or}. Carmona, G. Gil, F. Assensio.

Binding, contemporary, of light bluish green morocco, gilt. Sides within a wide frame with Greek key band in center and corner ornaments of squares with pointillé design and small inlaid red flower; center panel divided into compartments by a diamond with points touching the four sides, and crossing a rectangle, containing in center the crowned cipher of Ferdinand VII. Doubled with red morocco, gilt, within a border of green tooled with three bands and fillets; center panel within a scroll border with pointillé ornaments in corners and a ground of small stars, with small inlaid oval of green with the initial F^o, from this radiate plain and dotted lines in imitation of sun rays. End leaves in imitation of vellum with floreated scroll border within a three-line fillet. Back tooled and lettered on red morocco. Edges gilt.

SAND, GEORGE, PSEUD. OF A. L. A. D. DUDEVANT.

Mauprat. Dix compositions par Le Blant, gravées à l'eau-forte par H. Toussaint. Paris: A. Quantin, 1886. 4 p.l., 404 p. 10 pl.; 10 extra pl. 4°. (Chefs-d'oeuvre du roman contemporain.)

Collection Calmann Lévy.

no. 82 of 100 large paper copies on Japan paper.

Illustrations: 10 plate etchings, with plate proofs before letters. On the half-title, an original aquarelle, signed Van Muyden. In all, 21 illustrations.

Binding, by Ruban, of deep blue crushed levant morocco, gilt. Sides plain, within a three-line fillet. Inside border with units of two doves and a torch, with horns of plenty and foliated scrollwork. Back tooled and lettered. With gilt edges and marbled end papers. Original covers bound in.

SARUM MISSAL. See CATHOLIC CHURCH, ROMAN. LITURGY AND RITUAL. OFFICES. SALISBURY.

SCENOGRAPHIA AMERICANA: or, A collection of views in North America and the West Indies. Neatly engraved by Messrs. Sandby, Grignon, Rooker, Canot, Elliot, and others; from drawings taken on the spot, by several officers of the British navy and army. Recueil de vues de L'Amérique Septentrionale et des Indes Occidentales. Gravées d'après les desseins pris sur les lieux par différens officiers des troupes et de la marine angloises. London: Printed for John Bowles... Robert Sayer... Thomas Jefferys... Carrington Bowles... Henry Parker... 1768... 2 p.l., 28 pl. obl. f°.

Sabin 77467.

Illustrations: 28 plates irregularly numbered with letters from a to e, with titles in English and French, and an imprint on each. For an extended account and a list of the plates cf. I. N. Phelps Stokes, *Iconography*, I, p. 281-295.

Binding of boards with leather back and sides covered with marbled paper.

SCHULZE, ERNST KONRAD FRIEDRICH.

...La rose enchantée; traduction de E. La Forge. Compositions et eaux-fortes par Gaston Bussiére. Édition Boudet. Paris: Librairie Lahure [1901]. 2 v. plates, illus. 4°.

Title-pages in red and black.

"Il a été tiré de cet ouvrage: 25 exemplaires sur papier des manufactures impériales du Japon, numérotés de 1 à 25, contenant une triple suite des compositions et une double suite des encadrements. 300 exemplaires sur papier vélin des papeteries du Marais, numérotés de 26 à 325. no. 13."

Illustrations: v. 1: 67 original designs in water color by Gaston Bussiére consisting of illustrated title-page, vignette for printed title-page and 65 illustrations to the text; illustrated title-page printed in color, title-vignette on printed title-page, 65 etched plates with text and 66 borders in two states; v. 2: the 66 etched plates and 66 borders in two states before letters, the title-page printed in five primary colors.

Binding, by G. Mercier S^r de son père, 1924, cf. olive green morocco, gilt. Sides within a frame of three five-line fillets intersecting at the corners. Volume 1. Doubled with brown morocco inlaid in a design by Gaston Bussiére. Center panel within a band of bright green morocco and a frame of violets, white, purple and violet with pink and gold centers; an olive green stalk of five white lilies, entwined by a rose tree with full blown rose and two buds, in two shades of pink, and dark green leaves; a stippled halo effect in gold forms a background for these blossoms. Lining of brown grosgrain silk. Back in six compartments (formed by heavy bands) lettered in one, and tooled in the lined fillet design. With gilt edges and green and gold end papers. Volume 2 in three-quarters leather and green marbled paper; doubled with green and gold marbled paper. Back in six compartments, without tooling, with lettering in two. With gilt top.

With bookplate of W. A. Spencer.

SCIAMA, ANDRÉ.

Paris en sonnets. Illustré de vingt-neuf compositions par Henriot. Paris: L. Conquet, 1897. 28 l. 8°.

One of 300 copies. Presented to Mr. Spencer by the publisher.

At head of title: André Sciamia (A. Semiane). Text printed in script type on the rectos of 26 leaves.

Illustrations: original cover design, one vignette, and 27 decorative borders for the title and text. In all, 29 illustrations.

Binding, by Lortic fils, 1897, three-fourths dark blue crushed levant morocco. Back lettered in gilt and stamped with the monogram of Mr. Spencer. With marbled end papers and rough edges; gilt top. Original covers bound in.

THE SEA BOOK: a nautical repository of perils and pleasures, adventures, joys, and sufferings on the briny deep: being a summary of the life and doings of the sailor, both ashore and afloat. Illustrated with splendid steel engravings. London: Printed for the proprietor... [W. J. Sears, Printer,] n.d. viii, 312 p. front., 19 pl. 8°.

Illustrations: frontispiece, engraved title-page and 18 full-page plates, proof state, engraved by R. Brandard, J. Cousen, W. Miller, R. Wallis, J. T. Willmore, W. Floyd, Griffiths, S. Fisher, and Charles Heath after A. G. Vickers, J. M. W. Turner, R. P. Bonington, Clarkson Stanfield, and R. Westall. The Turner plates "Havre," "Fire at Sea," "The wreck" appeared in *The Keepsake*, 1828-37.

Binding, by F. Bedford, of inlaid diagonal bands of red, green and brown morocco, gilt. Sides within fillets and narrow border of red with small tools; panels and back covered by bands extending from lower front to upper back, outlined with plain and

Authors, continued.

dotted lines, and containing eight different borders heavily tooled, repeated. Double with marbled paper within a border of tools and fillets. Back lettered on red morocco label. Edges gauffered in bands with tools similar to those used on the covers.

SÉGUR, ALEXANDRE JOSEPH PIERRE.

Histoire d'une épingle. [By A. J. P. Ségur.] n. p. [1900?] 2 p.l., 27 f. 2 pl. 4°.

A modern French manuscript written upon the rectos of 27 leaves of paper, and illustrated by 66 large and small original aquarelles by Paul Avril.

Binding, by Mercier, of deep blue crushed levant morocco, gilt. Sides tooled with an ornamental frame of Louis xvth design, outlined with an inlaid band of maroon morocco, with a mosaic inlay of black in the corners tooled pointillé with a diaper of diamond-shaped lozenges containing each a small flower; in the center, the arms of the Vicomte de La Croix-Laval; the whole within an outer border of three fillets. Double with rose morocco within a border of small tools. Center panel within a garland of flowers adorned with small tools and surrounded by a broad border outlined with two bands of maroon morocco, the space between inlaid with a mosaic in blue, citron, red, and mauve. With gilt edges, marbled end papers, and lining of blue-gray grosgrain silk. Original hand-painted covers bound in. Exhibited by Mercier at the Exposition universelle, Paris, 1900.

From the Hoe library. Bookplates of W. A. Spencer, and of Robert Hoe.

SEMIANE, A., PSEUD. See SCIAMA, ANDRÉ.

SENECA, LUCIUS ANNAEUS.

Lucii ñnei Seneca poete clariffimi || Decem Tragediae Figvris Antea Nō || Impressis Annotamentisq || Admodvm Necessa || riis Insignite || ... [Paris: Michel Le Noir, 1511.] 194 l. illus. 4°.

See: Brunet v, col. 285. Panzer vii, p. 557, no. 478. Roman type; 31 lines.

Signatures: A^a, a-b^a, c^a, d^a, e-z^a, &^a, A-F^a, G^a.

Illustrations: 10 large cuts, and illustrated title-page. Cut (sig. A^ab) full-page; cuts (sig. G^ab, i^aa, m^aa, p^aa, s^aa, x^ab, &^aa, C^aa) have some text; cut (d^a) comprises five small cuts; cut (C^aa) has heading: Hercules Oeteus || Title-page has two borders, the inner framing the printer's device of Michel Le Noir (*Silvestre* 58). The borders are formed by small cuts from blocks.

Binding, brown stamped calf.

With mss. annotations in a contemporary hand on many leaves.

With armorial bookplate: John Bradley Dyne M. A.

LES SENS. See ROSOY, BARNABÉ FARMIAN DE.

SEVEN SAGES OF ROME.

Hiftoria feptem fa || pientum Rome + || [Cologne: Johann Koelhoff the elder, 1490.] 50 l. illus. 12°.

Hain 8725. BMC I, 230.IA3625. Voullième 587. Schreiber 5139.

Gothic type (Proctor 1083); 34-37 lines. Rubricated.

Signatures: a-g^a, h^a.

Attributed to Joannes de Hauteselve, or, Jean de Haute-Seille.

Illustrations: 23 full-page woodcuts (including 12 repeats); printer's device with the arms of Cologne and initials i. k. The cuts by the unknown artist employed by Gerard Leeu at Antwerp and probably made for an earlier edition, were lent for this edition

and again used, with one replacement by Leeu at Antwerp for the edition of 6 Nov., 1490. For lists see: Schreiber 5139; and Conway, *Woodcutters of the Netherlands*, p. 253; p. 79-80.

Binding, modern, of boards and half leather. With arms on front cover. Back lettered.

SHELLEY, PERCY BYSSHE.

The sensitive plant [and Early poems] by Percy Bysshe Shelley. [Illuminated manuscript on vellum paper. London, 1910.] 37 l. sq. 8°.

Title-page adorned with an illuminated initial and frame around a miniature of the author, bearing the monogram A. S. and the date 1910. Following the title-page, a water-color of the Lady in the garden, surrounded by an illuminated frame. Text on 34 pages, with 7 large illuminated initials, 4 borders, and 95 smaller initials in gilt and colors. At p. 25, a second title, in gilt. Following the text, a water-color landscape within an illuminated frame. Colophon reads: This manuscript... was designed, illuminated, and bound by Messrs. Robert Rivière & Son, London ... and will not be duplicated.

Binding of brown crushed levant morocco, gilt. Sides inlaid with bands of green and blue, two forming at the center a large club-shaped ornament enclosing a twig of the sensitive plant inlaid in brown and green; the space between the round and straight bands filled with a mosaic of branches, leaves, and flowers in leather of six different colors; the whole surrounded by two fillets inlaid in green enclosing a border of alternate red hearts and blue forget-me-nots. Double with three shades of green morocco within fillets of gilt and light blue. Center panel tooled and inlaid with a twig of the sensitive plant in a circular compartment at the center, and butterflies and sprays of snowdrops in four contiguous compartments, each compartment outlined with a fillet in light blue within a border of violet leaves with flowers in each corner and in four pendant semicircular groups. Back tooled, lettered, and inlaid in colors. With gilt edges and lining of dark green watered silk.

SILVESTRE, PAUL ARMAND.

Le conte de l'archer, par Armand Silvestre. Aquarelles de A. Poirson, gravées par Gillot. Impression chromotypographique par A. Lahure. Paris: A. Lahure, 1883. 4 p.l., 193 p., 2 l. 5 pl.; 103 extra pl. 8°.

no. 30 of fifty copies on Japan paper.

At head of title: Chroniques du temps passé.

Illustrations: original cover design, with progressive plate proofs in eleven states; title-page design, 40 vignettes in the text, and 5 plates, all with plate proofs in one tone, and in colors. In all, 150 illustrations.

Binding, by Champs, three-fourths brown crushed levant morocco. Back tooled and lettered. With marbled end papers and rough edges; gilt top. Original covers bound in.

LES SIMULACHRES & Historiées Faces De la Mort. A Lyon, 1538. See THE DANCE OF DEATH.

SONNETS [by Coppée, Gautier, Houssaye, Sainte-Beuve, Catulle Mendès, Verlaine, and others] et eaux-fortes [by Haden, Corot, Millet, Bracquemond, Daubigny, Manet, and others]. Paris: A. Lemerre, 1869. 46 l. 43 pl.; 42 extra pl. f°.

One of 350 copies. This copy on large paper.

Illustrations: engraved title-page by A. Prunaire after E. Renard; and 42 plate etchings in bistre, each

Authors, continued.

with plate proof in black mounted on India paper. In all, 85 illustrations.

Binding, by Reymann, three-fourths dark blue crushed levant morocco, gilt. Back lettered; panels mitred and cornered, with center tool. With marbled end papers and rough edges; gilt top.

From the Hoe library. Bookplates of W. A. Spencer, and of Robert Hoe.

SPECULUM Humanae Salvationis. [Latin text of 45 chapters, complete, written on vellum, probably in Lower Germany or Holland, about A. D. 1400.] 49 l. f°.

See Lutz and Perdrizet, *Die Quellen des Speculum*, v. 1 (Leipzig, 1907), where 200 Latin manuscripts in libraries, etc., are listed, but this one not among them. The largest number of manuscripts of the *Speculum* is at Munich. The researches of Lutz and Perdrizet have led them to assign the authorship to Ludolphus de Saxonia during the period when he was a Dominican, and at the Dominican cloister of Strassburg in the year 1324. This date relates to the text and has no relation to the illustrations, which were introduced later. This manuscript has on l. 1 recto the ownership inscription: "ex libris Joannis Wassenbergh custodis montis sanctae Odiliae anno a partu virgi millesimo sexcentesimo 34," etc. This ownership of 1634 relates to St. Odilienberg in the Dutch province of Lemburg. On l. 7 verso, in the rightside illustration, may be found the arms of the archbishops of Cologne and Mayence, in itself an interesting fact, but more so when considered in relation to the place of the *Speculum* in the history of block books and the art of typography.

The *Speculum* was composed by a monk for the use of monks. In the monasteries it held a high rank. The poor priests had to be content with paper manuscripts without illustrations, and mendicant friars could afford to carry in their wanderings only a compendium thereof. The vellum illuminated manuscripts were costly and designed especially for monasteries or bishops. The *Speculum* has value for modern scholars interested in Christian typology (allegorical exegesis), iconography and the history of religious ideas.

There are 192 illuminations, two to each page, and two extra illustrations precede the text, which begins on l. 2 recto. The first leaf with two miniatures of "Humilitas" and "Superbia," have on the verso a key to these pictures, and this leaf is in the place where some manuscripts of the *Speculum* have a prologue. It is to be noted that most of the known manuscripts are on paper, and most of them are not fully illustrated, if illustrated at all, and some are imperfect. This manuscript is in pretty good preservation and, what is important, falls midway between the earliest illustrated manuscripts and the earliest xylographic or block book editions, a period of just about a century. The manuscript has many more illustrations than are found in the block books.

Binding of late eighteenth century, restored.

STENDHAL, pseud. See **BEYLE**, MARIE HENRI.

STERNE, LAURENCE.

... Voyage sentimental en France et en Italie. Traduction nouvelle et notice de M. Émile Blémont. Illustrations par Maurice Leloir, comprenant 220 dessins dans le texte et 12 grandes compositions hors texte. Paris: Librairie artistique — H. Launette, éditeur... 1884. xii, 212 p., 2 l. 11 pl., port., illus. f°.

no. 126, on Whatman paper, of an edition of 200 copies. Presentation copy with mss. inscription to Mr. Avery, signed and dated: Maurice Leloir, Paris, 1887.

Title in red and black.

Illustrations: 24 plates comprising a double set of 12 photogravures before letters of one portrait of

Sterne and eleven plates. Illustration on half-title, and extra plate of the cover-title, in colors; illustrations in text, head- and tail-pieces, in photogravure.

Binding, portfolio, with title in pictorial frame, in colors; tied with pink taffeta ribbons.

STRADANUS. See **HEEMSKERCK**, MAARTIN VAN VEEN, KNOWN AS.

STRAET, HANS VAN DER. See **HEEMSKERCK**, MAARTIN VAN VEEN, KNOWN AS.

TASSO, TORQUATO.

La Gerusalemme liberata di Torquato Tasso ... A Parigi: Presso Franc. Amb. Didot l'ainé, 1784. 2 v. of plates. 4°.

Cohen-De Ricci, col. 976-977.

Illustrations: two volumes of the original drawings by C. N. Cochin, with the engraved plates for this work.

Binding, by Lortic, of orange morocco, gilt. Sides within a frame of fillets of inlaid green morocco, gilt, and a design of diamond-shaped ornaments. Double with green morocco, gilt. Back tooled and lettered on green. Edges gilt.

TAYLOR, JEREMY.

Antiquitates Christianæ: or, The history of the life and death of the holy Jesus: as also the lives, acts and martyrdoms of his apostles. In two parts. The first part, containing the life of Christ, written by Jer. Taylor... The second, containing the lives of the apostles... by William Cave... By whom also is added an apparatus, or discourse introductory to the whole work... London: Printed by R. Norton, for R. Royston, 1675. 10 p.l., LI, xxvi, vii p., 1 l., 431 p., 10 l., xiii, (1), 176 p., 1 l. 2 fronts. (1 port.), 2 fold. pl., 94 illus. f°.

Part 1 first published in 1649.

Title-page in red and black. Title-page to part 1: The great exemplar of sanctity and holy life... described in the history of the life and death of... Jesus Christ... In three parts. The fifth edition. London, 1675. These three parts, with continuous pagination and registration, have each a separate title-page reading: The history of the life and death of the holy Jesus... London, 1675. Title-page to part 2 of the complete work: Antiquitates apostolicæ: or, The lives... of the holy apostles of our Saviour... By William Cave... London, 1675. With separate pagination and registration.

Illustrations: frontispiece, "The annunciation," and added, engraved title-page, signed: Will. Faithorne sculp.; portrait of the author, signed: P. Lombart, sculpit.; folded plate, "The goodly cedar..." unsigned; folded plate, "Rachael weeping for her children," unsigned; 94 engraved plates in text including 2 signed: W. Hollar, sc., 1 signed: R. White sc., 1 signed AI; 6 woodcut head-pieces.

Binding, of red, English morocco, gilt; in the style formerly attributed to Samuel Meerne, royal binder to Charles II. Cf. E. Gordon Duff, *The great Meerne myth*, in: Edinburgh Bibliographical Society, *Papers*, 1918, v. 11, part 1, p. 47. Sides covered with tooling in an elaborate design of tulip sprays, stars and dots. Wide border, containing an ornament in the center of each side, encloses an oblong center panel, with ornaments at the corners, containing a diamond-shaped inner panel with center ornament. Ornaments are of black leather and silver painted inlay tooled in an elaborate design; spaces between covered with floral sprays with black and silver tulips and small tools in gold and circles of black or silver. Back tooled and with inlay of black and silver. Painted, gauffered edges. In black morocco case, lettered on back.

Wieder berümbt Held Lewrdanncth an Dritten pafs,
den Niddelhart Inn hec kumbt vnd was Im für geseht
hatten begegneten.



75
Hie kam Lewrdannct der loblich Held
Adie seinem Ernhold auß der welt
Dahin wol an den Dritten pafs
Darauf der boß Niddelhart saß

WOODCUT PAGE FROM
THEUERDANK
PRINTED UNDER THE DIRECTION OF EMPEROR MAXIMILIAN I.
NUREMBERG, 1517



BINDING (DOUBLURE) BY LORTIC, 1900
(ZADIG, BY VOLTAIRE)

Authors, continued.

TENNYSON (1ST BARON), ALFRED TENNYSON.

The Lady of Shalott. [By Lord Tennyson. Decorated by Howard Pyle. New York: Dodd, Mead & Co., 1881.] 31 l. 109 extra pl. and insertions. sq. 4°.

Illustrations: 45 lithograph reproductions, together with the original water-color drawings, and plate proofs of the same mounted on satin. In all, 135 illustrations. 19 pages of text on satin mounted and inserted.

Binding, by Lortic, of maroon crushed levant morocco. Sides within three two-line fillets enclosing a border embossed with diamond-shaped lozenges, small ornaments in the interstices and at the intersections, and a single unit at the outer corners. Doubled with green morocco within a border of small tools. Center panel surrounded by four fillets and a border of small tools. Back tooled, lettered, and embossed. With gilt edges, marbled end papers, and lining of green watered grosgrain silk. Original covers bound in.

From the Hoe library. Bookplates of W. A. Spencer, and of Robert Hoe.

THEATRVM virtutis et gloriæ Boicæ. Sere-
nissimi et potentissimi principis Maximiliani
Emmanvelis Vtr. Bav. & Super. Palatin ducis
...honor erectum & dedicatum a Societate
Jesv per Bavariam. Anno M.DC.LXXX...
Monachii: Sumptibus Jo. Wagnerii & Jo.
Herman. à Gelder Bibl. [1680.] 8 p.l., 715(1)
p., 6 l. 61 ports. 8°.

Illustrations: engraved half-title: Theatrum gloriæ et virtutis Boicæ, signed: Joannes Andreas Wolff del. Bartholame Kilian sculps. 61 engraved portraits of dukes of Bavaria, each on one leaf, numbered I to LX, with the name of the subject in a scroll at the top, — all within an architectural frame; portrait at end, with inscription, "Pacatus in armis," signed: Joan. And. Wolff dd. Philipp Kilian f.

Binding, contemporary, of light tan calf, heavy gilt. Sides, within a frame of small tools, with corner ornaments of heavy leaf sprays; in center, arabesque ornament framing a medallion of the arms of the monastery of Ettal, near Ammergau. Edges gilt. Back tooled.

With bookplates: (1) Ex Libris 1738. Ill. ac Gen. Dni Dni Josephi Adami L. B. de Lösch ab Hilgerts-
hausen, Dni in Stain et Neupau; (2) Samuel Put-
nam Avery.

Two original ribbon ties wanting.

THEOCRITUS.

L'oaristys. Texte grec et traduction de M.
André Bellessort. Précédée d'une lettre de
Sicile par M. Anatole France. Illustrations
de Georges Bellenger, gravées par E. Fro-
ment. Paris: É. Pelletan, 1896. 4 p.l., xi p.,
1 l., (1)16-46 p., 2 l. 4 pl.; 25 extra pl. 4°.

no. 16 of twenty-five copies on Japan paper; this copy printed for M. le Comte Werlé.

Illustrations: 4 head-pieces, 4 plates, and 4 tail-
pieces, all with signed artist's proofs on Japan and
on China paper; inserted before the half-title, an
original aquarelle by Bellenger. In all, 37 illustrations.

Binding, by Champs, of fawn color crushed levant
morocco. Front panel stamped with a lyre, back
panel with the pipes of Pan, on a mosaic of brown
surrounded by a fillet inlaid in brown and a border
in black tooled with a Greek fillet. Inside borders
of fillets and small tools. With marbled end papers
and rough edges; gilt top. Original covers bound in.

Bookplates of W. A. Spencer, and of M. le Comte
Werlé.

THESAURVS Novi Testamenti. See JODE, GÉ-
RARD DE.

THESAURVS sacrarvm historiarv̄ Veteris Tes-
tamēti. See JODE, GÉRARD DE.

THEUERDANK.

Die geuerlicheiten vnd eins teils || der ge-
fichichten des loblichen freyt- || paren vnd
hochberümbten helds || vnd Ritters herr
Tewrdannckhs. || [Nürnberg durch den Eltern
Hanssen Schönsperger, 1517.] 291 l. illus.
f°.

Panzer 885.

German gothic type (Proctor 11180); 24 lines.

First edition; paper copy.

Signatures: 1 blank leaf unsigned; a-c⁸, d⁸, e-h⁸,
i⁶, k-n⁸, o⁶, p-q⁸, r⁶, s-t⁸, v⁶, x-y⁸, z⁶, A-B⁸, C⁶,
D-E⁸, F⁶, G-H⁸, I⁶, K-L⁸, M⁶, N⁸, O⁶, P⁸, A⁸.

"This work, as is well known, celebrates the ex-
ploits and heroic feats of the emperor Maximilian in
overcoming difficulties attending him on his journey
for and with his bride Mary of Burgundy. He...
made the first drafts in 1505-8, and by 1512, with
the assistance of Dietrichstein, a large part of the
work was already written. The finishing and general
editing was then undertaken by Maximilian's private
secretary M. Pintzing... This edition is to be
considered as a privately printed book, not intended
for sale. It seems that no copies passed out of the
possession of Maximilian until some time after his
death, for the whole stock of copies lay in six chests
at Augsburg until March, 1526, when the Archduke
Ferdinand decided to distribute, through Marx Treitz-
sauerwein, the contents of five of the chests to dif-
ferent German subjects as memorials of the late
Emperor. The other chestful the archduke kept for
himself... The printer is supposed to have been
brought to Nürnberg from Augsburg for the purpose
of printing the work, as it is the only one of his
with the name of the latter town in the colophon...
It is said that the patterns for the type were written
by Vincenz Rökner, the emperor's 'Court-secretary.'"
cf. *Fairfax Murray* 329. "A special font of type was
cut for it by Jost Dienecker of Antwerp, who indulged
in such enormous flourishes... that many eminent
printers have imagined that the whole book was en-
graved on wood..." cf. Pollard, *E. I. B.*, p. 73-74.
cf. also, *Theuerdank*, ed. by Haltaus, Quedlinberg,
1836.

Illustrations: 118 numbered woodcuts; pl. no. [27]
wrongly numbered 25; pl. no. [80] unnumbered.
Plates no. 13, 30, 39, 42, 48, 58, 69, 70 are signed with
the monogram Hf and a shovel, Hans Schäußelein; in
no. 30 it is partly cut away. no. 70 also plainly
signed d It n (Jost de Negker, one of the woodcutters)
which is said to be visible on early proofs but later
mostly cut away. no. 113 signed H B (Hans Burgk-
mair) above the arched doorway. "The entire series
used to be assigned to Schäußelein... but researches in
recent years show that, more reasonably, the set is the
work of several hands... Leonhard Beck... 77 cuts
... Hans Leonhard Schäußelein... 20 cuts... Hans
Burgkmair... 13 cuts... Erhard Schön [3 cuts]...
Wolfgang Traut [2 cuts]... The Master N H [1 cut]
... Hans Weiditz... doubtful... Jörg Breu I. [1 cut]
... J. de Negker's 10 assistants... may have helped...
but it is not known for certain... In connection
with the question of Maximilian himself having any
hand in the designing of these cuts, one naturally
recalls the incident of the charcoal pencil breaking
in the Emperor's fingers when sketching for Dürer's
instruction, as recorded by Melanchthon. No doubt
the Emperor indicated the manner in which he re-
quired himself represented in each cut and that the
alterations made on the blocks were according to his
own order." cf. *Fairfax Murray* 329. For identifica-
tion of the cuts, cf. Dodgson, *Catalogue of early Ger-
man and Flemish woodcuts*, 1903-11, I, p. 254, 419,
504, II, p. 7-8, 58-59, 109, 147, 198. cf. also,
Laschitzer, *Der Theuerdank... (Jahrbuch der kunst-
historischen Sammlungen des allerhöchsten Kaiser-
hauses, Wien, 1888, v. 8.)* The flourishes above and

Authors, continued.

below the text were engraved and carefully fitted on to the text.

Binding, by Trautz-Bauzonnet, of tan crushed levant morocco, gilt. Sides with square center ornament, on end, formed by interlaced bands of four lines each, gilt. Inside dentelle border; at the bottom the monogram of Mr. Hoe. Back lettered, and tooled with the same ornament, reduced, in the seven panels. Marbled end papers, and gilt over marbled edges.

With bookplates of Robert Hoe, Esq., and Herschel V. Jones, Esq.

THEURIET, ANDRÉ.

Nos oiseaux. Aquarelles de Hector Giacomelli. Paris: H. Launette et Cie., 1886. 6 p.l., (i)x-xii p., 2 l., 86 p., 1 l. 20 pl. 4°.

no. 477 of 500 copies on tinted Marais paper.

Illustrations: 76 head-pieces, ornamental frames, initial letters, and other designs in the text, and 20 plates. In all, 96 illustrations.

Binding, by Mercier, 1896, three-fourths light green crushed levant morocco. Back lettered; panels tooled in gilt and inlaid in leather of four different colors. With marbled end papers and rough edges; gilt top. Original covers bound in.

— Les oeilleux de Kerlaz, par André Theuriet. Édition originale, illustrée de quatre eaux-fortes de Rudaux, de huit en-têtes et culs-de-lampe de Giacomelli, gravés par T. de Mare. Paris: L. Conquet, 1885. 3 p.l., vii, 77 p. 4 pl., 1 port.; 25 extra pl. 12°.

Autograph presentation copy to the publisher, on Japan paper. Two autograph letters of Rudaux, inserted.

Illustrations: original cover vignette, hand-colored; frontispiece portrait of the author, in two states; 8 vignettes in the text, and 4 plates, with plate proofs in two states, making 30 plates. On the half-title, an original design by Rudaux, and in the text, 2 aquarelles by Giacomelli. In all, 42 illustrations.

Binding, by Marius Michel, of black crushed levant morocco, gilt. Sides within four fillets; the front cover inlaid with a spray of pinks in leather of different colors. Doubled with terra-cotta grosgrain silk within a border of six fillets. Back tooled and lettered. With gilt edges, marbled end papers, and lining of terra-cotta grosgrain silk. Original covers bound in.

Bookplate of W. A. Spencer, and one with the monogram L. C., inscribed: Giacomelli à son ami Conquet.

THOMAS À KEMPIS.

Imitation de Jésus Christ. Traduction de F. de Lamennais. L'imitation de Iésvs-Christ. Historique de l'ornementation des manuscrits & explication des planches par H. Michelant. Paris: Gruel & Engelmann [1883]. cii p., 1 l., 128 p. illus. 4°.

Originally issued in 24 parts. Text, illuminations, and miniatures in imitation of mediaeval manuscripts. Appended, a list of 402 subscribers.

Illustrations: 4 full-page miniatures and 98 borders, frames, etc., lithographic reproductions from 13th and early 14th century manuscripts.

Binding, by Gruel, of full tan-colored calf. Sides covered with foliage, compartments of fillets and bands, and allegorical figures, the entire ornamentation except the fillets and lettering chiselled and repoussé on a stippled background. Front panel adorned with a border of leaves and heraldic roses, with bosses, surrounding compartments containing the letters I H S interwoven and the emblems of the apostles. Back panel adorned with a border resembling that on the front, surrounding a large escutcheon in a frame of olive branches. Doubled with red brocaded satin within

a border of small tools. Back tooled, chiselled, and lettered. With gilt edges and lining of red brocaded satin.

TORY, GEOFFROY.

Champ || Flevry. || Au quel est contenu Lart & Science || de la deue & vraye Proportio des Let || tres Attiques, quô dit autremêt Let= || res Antiques, & vulgairement Let= || res Romaines proportionnees felon || le Corps & Vifage humain. || Ce Liure est Priuilegie pour Dix Ans || Par Le Roy nostre Sire, & est a ven= || dre a Paris fus Petit Pont a L enseigne || du Pot Caffe par Maître Geoffroy || Tory de Bourges / Libraire, & Au= || theur du dict Liure. Et par Giles Gour || mont auffi Libraire demourant en la || Rue faint Iagues a L enseigne des Trois Coronnes. || Priuilegie Povr Dix Ans. || (Paris: Geoffroy Tory, 1529.) 8 p.l., 1-LXXX f. illus. 8°.

Brunet v. col. 897. Bernard.

Roman type.

First edition.

Signatures: A⁸, B-N⁶, O⁸.

Tory wished to create greater interest in the printing, and care in the use of the French language and tells, on f. 1, how on January 6, 1523 (o.s.), he conceived the idea of this work, intended especially for printers and booksellers. It was written, illustrated and printed by Tory. He mentions Grolier as: "mô seigneur le tresorier des guerres maistre Iehan groslier Coseiller & Secrétaire du Roy nostre sire, amateur de bonnes lettres, & de tous personnages sauans, des quelz aussi est tresame & extime tant de la que deca les mons," f. 1.

Illustrations: title-page ornamental border; small vignette with arms of France on verso of title-page; small cuts signed with Tory's mark, the Lorraine cross, f. 3^b, "Hercvles Gallicus, Le Hercvles François," dated 1526, — f. 29^b, "Le Triumphe D Apollo Et De ses Mvses," — f. 30^a, "Bacchvs Ceres Et Venvs Sont icy Menez Captifz"; small cuts: f. 9^b, the "fleur de lisflambe"; f. 30^a, the lisflambe and an initial A combined; initials in text: small ornamental paragraph initials, large ornamental L, f. 1^a, large Roman A, f. 11^a, 31^a; 2 elaborate cuts of the letter Y, f. 63^a—, and one of Z, f. 65^a; full pages of alphabets, etc., on f. 68^b, 69^a, 71^a, 72^a, and on both recto and verso of f. 74-78; monograms, with descriptive text on verso, f. 79; 105 other cuts, of letters and diagrams, in text; printer's device used by Tory, the "Pot Cassé," is on the title-page reversed, on f. 43^b, signed with the Lorraine cross, and on f. 80^a in an ornamental frame, above the colophon. Tory's own explanation of this device is found on f. 43.

Binding, by Curtis Walters, of New York, in black morocco, blind. Sides, within a fillet, in a semis of diamond-shaped lozenges each containing a small tool, except the outer row where a circle is substituted. Doubled with morocco with three fillets, gilt, surrounding the center panel of marbled paper. Back stamped and lettered. With gilt edges, marbled end papers.

Bookplates of Sir Henry Hope Edwards, and Walter Thomas Wallace, Esq.

— See also CATHOLIC CHURCH, ROMAN. LITURGY AND RITUAL. HOURS. Paris, 1525; and 1527.

TOUDOUZE, GUSTAVE.

La vengeance des Peaux de Bique, par Gustave Toudouze. Illustrations de J. Le Blant. Paris: Hachette et Cie., 1896. 3 p.l., 313 p., 1 l. 16 pl.; 156 extra pl. 4°.

Unique copy, on wove paper.

Illustrations: 36 head- and tail-pieces, and 16 plates, all with plate proofs on thin wove paper and

Authors, continued.

plate proofs before letters on India paper, mounted; 52 original designs by Le Blant, 16 intended for the plates, in water colors, and the remaining 36 in India ink. In all, 208 illustrations.

Binding, by Marius Michel, of green crushed levant morocco. Sides within a fillet of light brown, and inlaid with a mosaic figure of dark brown and with branches of holly with dark blue leaves and red berries. Doubled with dark green brocaded silk of Japanese pattern. Center panel within three fillets tooled in blind, with a leaf of holly inlaid at the corners. Back inlaid and tooled in gilt. With gilt edges, marbled end papers, and lining of dark green brocaded silk of the same pattern as the doublure.

TRAGICUM theatrum actorum, & casuum tragicorum Londini publice celebratum, quibus Hiberniæ proregi, episcopo cantuariensi, ac tandem regi ipsi, aliisque vita adempta, & ad Anglicanam metamorphosin via est aperta. Amstelodami: Apud Jodocum Janssonium, anno 1649. 85, (1)p., 1 l., 85-320 p. 1 fold. pl., 8 ports. 8°.

Attributed by Lowndes and Hazlitt to Molinaeus (Pierre du Moulin, 1568-1658) and by the Bibliothèque Nationale to Peter du Moulin, 1601-1684. Both father and son were royalists but of the two the latter seems more likely to have been the author of this work as he was living in England and was the anonymous author of "Regii Sanguinis clamor." He concealed his sentiments so effectually that he was not only unmolested by the Puritans but honored by a degree from Oxford in 1656.

Illustrations: 8 engraved portraits of: Thomas, earl of Strafford, Archbishop Laud, Thomas Fairfax, Oliver Cromwell, Charles I, Charles II, James, duke of Hamilton, Henry, Earl of Holland; 1 folded plate of the execution of Charles I at Whitehall. All unsigned. In a letter to the Times, May 13, 1890, Lord Rosebery says: "I have a picture in Scotland of the execution painted by an eye-witness. He was a Dutchman who left England immediately afterwards, declaring he could not live in a country which had killed its king. . . In the Tragicum Theatrum, printed at Amsterdam in 1649, there is a folding plate evidently by the same artist. . ." cf. Sheppard, *The old royal palace of Whitehall*.

Binding, by Stikeman, of gray calf. Sides within a border of four fillets, stamped; the two inner ones crossing to form a square at each corner, in which is a stamped leaf. Back stamped and lettered. With beveled edges and marbled end papers.

Bookplate of Samuel Putnam Avery.

VALERIANO BOLZANI, GIOVANNI PIERIO.

Hieroglyphica, || sive de sacris Aegy- || ptiorvm, aliarvmqve gentivm || literis commentarij Ioannis Pierii Vale- || riani Bolzanij Bellunenfis, || a Cælio Avgvstino Curione duobus libris aucti, & || multis imaginibus illuſtrati. || . . . || Basileæ, || per Thomam Gvarinvm, M.D.LXXV. || 2 v. in 1. 10 p.l., 12 p., 13-441 f., [25] l. illus. f°.

Dedicated to Cosimo de' Medici.

Illustrations: Many small woodcuts; ornamental initials of various styles and sizes; printer's device on title-page.

Binding, in one of the styles attributed to the Eves, of rich brown morocco, gilt, probably orange originally. Sides within three fillets, tooled in a semis of diamond-shaped compartments within which alternate the monogram of two C's interlaced, and two deltas, crossed, forming reversed triangles; small tools at corners and on sides of each compartment. Back tooled in same design. Tied with orange taffeta ribbons. Bound for Karl, son of Peter Ernst, Graf von Mansfeldt. "Peter Ernest Comte de Mansfeldt, the celebrated general of Charles v., had a fine library. His son

Charles had also decorative bindings. The books of Charles were bound in the style attributed to Nicolas Eve." cf. Prieaux, *Historical sketch of bookbinding*, 1893, p. 60. Exhibited by the Burlington Fine Arts Club, 1891, no. 1, 21.

With the Huth bookplate.

VALON, ALEXIS, COMTE DE.

Nos aventures pendant les journées de février; récit publié par Alexandre de Laborde. Paris: H. Leclerc, 1910. 2 p.l., xix, 88 p., 1 l. 1 pl., 4 ports., illus. sq. 8°.

no. 20 of 150 numbered copies.

Illustrations: 5 aquarelles by Mme. G. Delessert, Eugène Giraud, and Mme. Éd. Odier, photomechanically reproduced, and 17 vignettes in the text by Viollet Leduc. Mounted on the original cover, a plate bearing the title illuminated by hand. In all, 23 illustrations.

Binding, by Stroobants, 1912, three-fourths red crushed levant morocco. Back tooled and lettered. With marbled end papers and rough edges; gilt top. Original covers bound in.

VALTURIUS, ROBERTUS.

[De re militari. Verona: Ioannes, of Verona, 1472.] 262 l. illus. f°.

Hain *15847. Van Praet, part 2, iv, p. 56.

Roman type (Proctor 6912); 37 lines. Printed on vellum. Rubricated.

Signatures: 262 leaves unsigned; 2 blank leaves at front and 2 at end, inserted; l. 5-6, 175, blank. l. 105, 110, 169, 178, 252, 261 printed on paper.

First edition.

The second book printed at Verona and called the second illustrated book printed in Italy. The only known book printed by "John of Verona, son of Nicholas the doctor" (cf. colophon). Proctor questions whether this obscure printer is Giovanni Alvise, one of two brothers who issued a work at Verona, 28 April 1478. The number of mss. copies of this work preserved in the national libraries of Europe tend to the belief of their presentation by Malatesta either with a view toward alliances or as a demonstration of the effects of his military genius—as he was the inventor of many of the machines and aids to warfare. The frequent references to him throughout the text indicate more than the dedicatory interest.

Illustrations: 84 pages of woodcuts without borders, including about 120 illustrations of weapons and implements of war, a galley, chariots and mangonels; one side border on l. 7^a, and 13 illuminated initials, on l. 1^a and at the beginning of each of the twelve books; headings to the books in red and blue capitals, chapter headings in red; paragraph initials in two sizes in red and blue. The first rubric, on l. 7^a, is filled in; l. 182^b, a drawing in ink of a man shooting with a bow at a hole in a turret, is found as a woodcut in another copy. The lettering is noteworthy for form and execution; with large initials in heavy gold on a background of colors. The cuts have been attributed to Matteo de' Pasti, of Verona, chiefly because of his known friendship for Valturius and his association with the court of Malatesta. "The designs are so clear, and the lines drawn with such a bold and firm hand, that they strongly remind us of Leonardo's masterly sketches of similar objects. . . The engraver's work also, is of such perfect execution that the original drawing can have lost nothing of its merit in his hands. . . . When we reflect upon the position which the technique of wood-engraving occupied in all countries about the year 1472, we must recognise perforce that this book is one of the most noteworthy products of an age astonishingly fertile in new inventions." cf. Lippmann, *The art of wood engraving in Italy*, 1888, p. 57-59; see also Dyson Perrins ?; Matteo de' Pasti von Paul Schubring in: *Kunstwissenschaftliche Beiträge August Schmarsow gewidmet*, Leipzig [1907], p. 103-114.

Binding of red morocco, gilt. Sides within two-line fillets interlacing at corners; center panel with a two-line diamond-shaped lozenge with ornaments at the four outer angles. With the arms and initials of

Authors, continued.

Sir M. M. Sykes in the center of each cover. Back tooled and lettered.

With bookplates: Ex Musæo Henrici Yates Thompson (Leighton April 19, 1905); armorial bookplate of Sir John Hayford Thorold, with inscription Syston Park; and label with monogram J. H. T.

VARAGGIO, GIACOMO. *See* JACOBUS, DE VORAGINE, archbishop of Genoa.

VEEN, MAARTIN VAN, OF HEEMSKERCK. *See* HEEMSKERCK, MAARTIN VAN VEEN, KNOWN AS.

VEGETIUS RENATUS, FLAVIUS.

|| *L art de cheualerie selon Vegece.* || [Paris: Antoine Vêrard, 26 June, 1488.] 106 l. plates, illus. f°.

Hain *15917. Macfarlane, Antoine Vêrard, no. 6.

Type no. 2 and 3 of Guy Marchand (Proctor 7980); 2 columns, 33 lines.

Signatures: [*]°, a-l°, m-n°. sig. n°, blank.

The first book on military science published in French. Translated, or rather compiled from Vegetius and others, by J. de Meung, called Clopinel.

Illustrations: 1 colored plate, 3 cuts in text, 1 large initial, 2 small initials, printer's device. Macfarlane states the cuts first appeared in the *Destruction de Troie*, printed in 1484 by Jean Bonhomme, and are also found in the *César* of 1485. The initial L is no. 3, and the printer's device, in the earlier form, no. 6, of *Macfarlane*. The illustrations are interesting on account of their "modern" quality.

Binding, fifteenth century original, of oak boards covered with tan colored leather. Sides plain with a circular metal ornament in each of the four corners and in the center of each side. Two-thirds of the front cover, the edges and part of the back are repaired by inlay; with parts of the clasp.

With bookplate of E. M. Cox, Esq.

— [Von der Ritterschaft. Augsburg: Johann Wiener, c. 1476.] 108 l. incl. 63 pl. 4°.

Hain *15916. BMC II, 357.IB.6119.

Type, semi-gothic letter (Proctor 1729); 31-32 lines. Rubricated.

Signatures: [a]°, b-c¹², d-e°, f-g¹⁰, h°, i¹⁰, k-l°, m°]

Translated by Ludwig Hohenwang of Elchingen. Although later a printer there is no known typographical evidence that he printed this book.

Illustrations: 63 pages of woodcuts of weapons and implements of war, a galley, chariots and mangonels. These cuts and the corresponding ones in the Verona 1472 edition of Valturius have a common origin as yet unidentified. The design is similar, but these are cruder and are here reversed. Two cuts are printed upside down; 32 pages are without the line of description at the top. "The relation of the two works may, however, be only indirect, for we know that the *Valturius* existed in manuscript at least nine years before it was printed, and on the other hand Dr. Muther claims to have discovered drawings closely resembling some of the cuts in a German ms. of considerably earlier date. It is possible therefore that one manuscript was copied from another, and that the two printed books are independent. But I see no reason for dating the *Vegetius* as early as 1470, or for scouting the possibility that the cuts were copied from the *Valturius*." cf. Pollard, *E.I.B.*, p. 40. *Schreiber* 5414* is a variant, containing 64 cuts, the extra one being on the last page. *Fairfax Murray* 419; *Muther* 94. See Valturius in this list.

Binding of tan calf. Sides plain, within a three-line fillet, blind.

Without the two blank leaves found in BM copy.

VERLAINE, PAUL.

Fêtes galantes. Illustrations de A. Robaudi, gravées à l'eau-forte en couleurs et reproduites à la poupée. Paris: C. Meunier, 1903. 2 v. 4°.

no. 1 of 125 copies; unique copy on Japan paper.

Illustrations: v. 1, front and back cover vignette, frontispiece, title-page vignette, 22 borders, and 23 tail-pieces in bistre; appended, 49 plate proofs of the same in black or bistre. Inserted before the half-title, an original aquarelle by Robaudi, v. 2, 49 original aquarelles by Robaudi used for the illustration of the printed book, and 9 others. In all, 157 illustrations.

Text of v. 1 engraved in script. Text of v. 2 supplied in manuscript; plates inlaid. Leaves in both volumes mounted on guards.

Binding, by Meunier, of red crushed levant morocco, gilt. Sides within a frame of two fillets and a deep dentelle border, with the monogram A. B., i. e., Albert Bélinac, in the corners. Doubled with citron morocco. Center panel tooled with trophies repeated in compartments enclosed in scrollwork frames; the whole surrounded by an inlaid border of olive green tooled with small flowers. Backs tooled and lettered. With gilt edges, marbled end papers, and lining of reddish-brown watered silk. Original covers bound in.

VIE de Lazarille de Tornès. *See* HURTADO DE MENDOZA, DIEGO.

VIGNY, ALFRED VICTOR, COMTE DE.

Servitude et grandeur militaires. Par le Comte Alfred de Vigny... Dessins de H. Dupray, gravés à l'eau-forte par Daniel Morand. Paris: Imprimé pour Les Amis des livres par A. Lahure, 1885. 3 p.l., (1)4-295(1) p., 5 l. front. (port.), plates, illus. 4°.

no. 21 of 121 copies; copy of M. Collin. Copies no. 1-50 each issued with the name of a member of the Société des amis des livres. Printed 25th November 1884.

List of members of the society, at end.

Illustrations: portrait of the author in two states; 10 plates in 3 states, including title-page, 5 vignettes and end-piece.

Binding, by Cuzin, of red morocco, gilt. Sides within fillets and a border of solid and dotted lines with Louis XIV ornaments at the sides and corners; center panel plain. Back tooled. Edges gilt. Original paper covers bound in.

With bookplate of Samuel P. Avery.

VILLON, FRANÇOIS.

Œuvres de François Villon. Texte révisé et préface par Jules de Marthold. Quatre-vingt-dix illustrations en deux teints de A. Robida. Paris: L. Conquet, 1897. 2 p.l., xxxiv p., 2 l., 3-339(1) p., 1 l. 3 pl.; 180 extra pl. 4°.

no. 6 of 150 copies on India paper. Initialed by the publisher.

Illustrations: 87 vignettes in the text, and 3 plates, tinted blue-gray, and repeated twice on plates, one set in one tone, and the other in colors on Japan paper. On the half-title, an original aquarelle by Robida. In all, 271 illustrations.

Binding, by Mercier, 1908, of light brown crushed levant morocco. Sides inlaid with a frame intertwined with scrollwork, both of dark reddish-brown morocco outlined in black. Doubled with blue-gray morocco. Center panel within a double link border inlaid with light reddish-brown and intertwined with scrollwork inlaid in citron morocco, with small gargoyles at the corners extending from a circle and quatrefoil inlaid in crimson; at the bottom, the monogram of Mr. Spencer. Back inlaid and lettered with wine-colored

Authors, continued.

morocco. With gilt edges, marbled end papers, and lining of blue-gray grosgrain silk. Original covers bound in.

VITRUVIUS POLLIO.

Vitruvius || Teutſch. || Nemlichen des aller namhafftigi- || ſten vñ hocheſtarneſten / Römischen Architecti / vnd kunſt= || reichen Werck oder Bawmeiſters / Marci Vitruuij Pollionis / Zehen Bü- || cher von der Architectur vnd künftlichem Bawen... || Erſtmals verteutſcht / vnd in Truck verordnet Durch || D. Gualtherū H. Riuium Medi. & Math. || ... || Nürnberg: Johan Petreius, 1548. 18 p.l., 320 f. illus. f°.

Brunet v, col. 1331. BM (General Catalogue, col. 81).

Illustrations: 175 pages of woodcuts, illustrations and diagrams, some full-page. "The illustrations are by Flötner. One of these, Reimers 50, f. cxviii, is signed." The cuts are partly the same as in [Ryff], *Perspectiva*, 1547, not published until after Flötner's death, which were partly adapted from the Como edition of Vitruvius, 1521 (see N. Y. P. L. copy). —cf. Dodgson II, 528, no. 3; also K. Lange, *Peter Flötner*, Berlin, 1897; J. Reimers, *Peter Flötner*, 1890; E. F. Bange, *Peter Flötner*, Leipzig [1926] (Meister der Graphik, Bd. 14).

Binding of stamped pigskin over boards with designs used in Germany in the middle of the 16th century. Center panel of two vertical bands formed by staffs entwined with roses and tendrils, — the bands separated by and within a border of three-line fillets; outer frame of fillets and border of half length figures possibly representing "Christ with orb and cross," "David harping," "Saint Paul holding book with left hand and upright sword with right," "John Baptist with lamb" (?).

With bookplate of Gilbert R. Redgrave, London.

VOLTAIRE, FRANÇOIS MARIE AROUET DE.

Zadig; ou, La destinée; histoire orientale par Voltaire. Paris: Imprimé pour les Amis des livres, 1893. 4 p.l., 154 p., 1 l. 8 pl.; 35 extra pl. 4°.

One of 25 copies on wove paper, numbered 89 to 115; this copy no. 112. Appended, a list of the members of the society.

Illustrations: 8 engravings in colors by Gaujean after J. Garnier, F. Rops, and A. Robaudi, with 29 plate proofs of the same in from three to four successive states, appended; and 6 original aquarelles by Robaudi. In all, 43 illustrations.

Binding, by Lortic, 1900, of red crushed levant morocco, gilt. Sides within a frame of six fillets enclosing a border inlaid with a small circular ornament of red and white on a background of green, and an inner frame of vine pattern with leaves inlaid in green. Double with orange morocco. Center panel inlaid with a frame in red enclosing irregular compartments of black and orange inlaid in an intricate design of foliage and small flowers of many colors; the whole within a broad border inlaid with a running design of conventionalized leaves and flowers. Back tooled, lettered, and inlaid. With edges gilt over rough, marbled end papers, and lining of burnt orange watered grosgrain silk. Original covers bound in.

VORAGINE, JACOBUS DE, archbishop of Genoa.

See JACOBUS, DE VORAGINE, archbishop of Genoa.

LES VRAIS portraits. See PASSE, CRISPIJN VAN DE.

WALASSER, ADAM.

Kunſt wol zuſterben. Ein gar nutzliches hochnotwendiges Büchlin aufz hayliger Schrifft vnd alten bewerten Lehrern mit ſonderm fleiß gezogen, mit ſchönen Exempeln vnd Figuren gezieret vnd durch Adam Walasser in Truck verfertigt. Getruckt zu Dillingen durch Sebalduum Mayer, 1570. 8 p.l., 303 f., 8 l., 1 blank l. illus. 8°.

See: Brunet, Suppl., II, col. 939.

Dedication dated 1569; colophon dated 1570.

Title-page in red and black.

Illustrations: 22 full-page woodcuts.

Binding, contemporary German, of brown calf. Sides within stamped panels. Front cover with a cut representing the Crucifixion, with the legend Omnis *Qui *Credit *In *Me *Nun *Moretrv *Johan *II.* On the back is a circle within a lozenge enclosed in a rectangular panel, with bold arabesque ornamentation partly azured. Edges, gilt, gauffred. Clasps removed.

With bookplate of Samuel Putnam Avery.

WALCOTT, MARY MORRIS (VAUX).

North American wild flowers by Mary Vaux Walcott. Washington, D. C.: Published by the Smithsonian Institution, 1925-1927. v. 1-3. plates. f°.

Copy no. 186.

Printed at the press of William E. Rudge, Mount Vernon, N. Y.

Reproductions of wild flowers painted from life with descriptive text in a semi-popular style including information as to the habitat, soil, elevation and range of each flower portrayed, as well as additional data of interest regarding the plants. Designed to be of service to professional and amateur botanists and designers.

Illustrations: v. 1, 80 colored plates; v. 2, 80 colored plates; v. 3, 80 colored plates. "The paintings have been reproduced by a refined photographic process, using as many colors and printings as were necessary to obtain accurate and artistic reproductions. [They] are printed by a special process on an all rag paper, insuring an artistic appearance as well as permanence. The specially made paper and the method of using it give the prints the appearance of paintings, and it is difficult at a short distance to distinguish between the original and reproductions." —*Prospectus*.

Binding, portfolios, of gray linen on boards, with black leather back. On front cover oxidized metal seal of The Smithsonian Institution. Lettered on back. Tied with gray silk braid.

WALL, WILLIAM G. See THE HUDSON RIVER PORTFOLIO.

WALPOLE, HORACE, 4TH EARL OF ORFORD.

A description of the villa of Horace Walpole, youngest son of Sir Robert Walpole Earl of Orford, at Strawberry-Hill, near Twickenham. With an inventory of the furniture, pictures, curiosities, &c. Strawberry-Hill: Printed by Thomas Kirgate, 1774. 3 p.l., 145(1) p., 2 l., (1), 150-152 p. plates, illus. 4°.

See: Dobson, Horace Walpole, 1890, p. 352-353.

100 copies printed.

Walpole's copy with his mss. notes, corrections and additions.

Illustrations: extra illustrated copy; with frontispiece, the arms of Sir Robert Walpole, illuminated

Authors, continued.

on vellum, engraved portrait of Horace Walpole, engraved plates and vignettes, pencil and pen-and-ink sketches of friends and views, mss. folded plans, letters, notes, newspaper clippings, etc.

Binding, by Clarke & Bedford, of red morocco, gilt. Sides, plain within four fillets. Back tooled and lettered. Edges gilt.

With bookplate of S. P. Avery.

WEIS, JEAN MARTIN.

Représentation des fêtes données par la ville de Strasbourg pour la convalescence du Roi; à l'arrivée et pendant le séjour de Sa Majesté en cette ville. Inventé, dessiné et dirigé par J. M. Weiss, graveur de la ville de Strasbourg. Paris: Imprimé par Laurent Aubert [1745]. 1 p.l., 20 p. port., 11 pl. (folded) f°.

Cohen-De Ricci, col. 870.

Engraved text within borders, at end.

Illustrations: title-page engraved by M. Marvie; portrait of Louis xv, painted by Parrocel (the head by Chevalier, after the bust by Lemoine), engraved by J. G. Wille; 11 plates by Le Bas after Weis (no. 10, engraved by Weis); vignette and ornamental border on p. 1, and vignette on p. 20, of the text. See also *Archives alsaciennes d'histoire de l'art*, 1923, année 2, p. 140-166.

Binding, by Padeloup, of red morocco, gilt. Sides within narrow border of tools, with fleurs-de-lis in alternate corners; arms of Louis xv in center. Doubled with marbled paper within a narrow border of tools. Back tooled and lettered. Edges gilt. With the etiquette of Padeloup pasted on the title-page.

With bookplate of Robert Schuhmann, — monogram R. S. within a wreath, with bowknot at top.

WESTALL, RICHARD.

Illustrations to Gray's poems, comprising five original water-color drawings by Richard Westall, accompanied by the engravings made from them by W. Radclyffe, J. H. Robinson, George Corbould, R. Rhodes, and W. Finden; also, a portrait of Gray, proof before letters on India paper, mounted, by Anker Smith after E. F. Burney. Engravings dated 1819-21. n.t.-p. 10 pl., 1 port. sq. 8°.

Binding, by W. Matthews, of dark green morocco, gilt. Sides within a roll-produced border and a frame of four fillets with small ornaments in the corners. Inside border of fillets and small tools. Back tooled and lettered. With marbled end papers and gilt edges.

From the Hoe library; on front fly-leaf, a manuscript note and autograph of Mr. Hoe. Bookplates of W. A. Spencer, and of Robert Hoe.

WESTMACOTT, C. M. See BLACKMANTLE, BERNARD, PSEUD. OF C. M. WESTMACOTT.

WITT, HENRIETTE GUIZOT DE.

Les chroniqueurs de l'histoire de France depuis les origines jusqu'au xvi^e siècle. Texte abrégé, coordonné et traduit par Mme. de Witt, née Guizot. Paris: Hachette et Cie., 1883-86. 4 v. 36 pl., illus. 4°.

One of ten copies on India paper.

Illustrations: 36 chromolithographs on Japan paper, mounted; 187 plate wood engravings, paged in; and 1256 woodcut designs in the text. In all, 1479 illustrations.

Binding, by Affolter, three-fourths red crushed levant morocco. Backs lettered in gilt. With marbled end papers and rough edges; gilt top.

YCIAR, JUAN. See ICIAR, JUAN DE.

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